

THE BIRTH OF THE CINEMATOGRAPH.

# THE ILLUSTRATED LONDON NEWS

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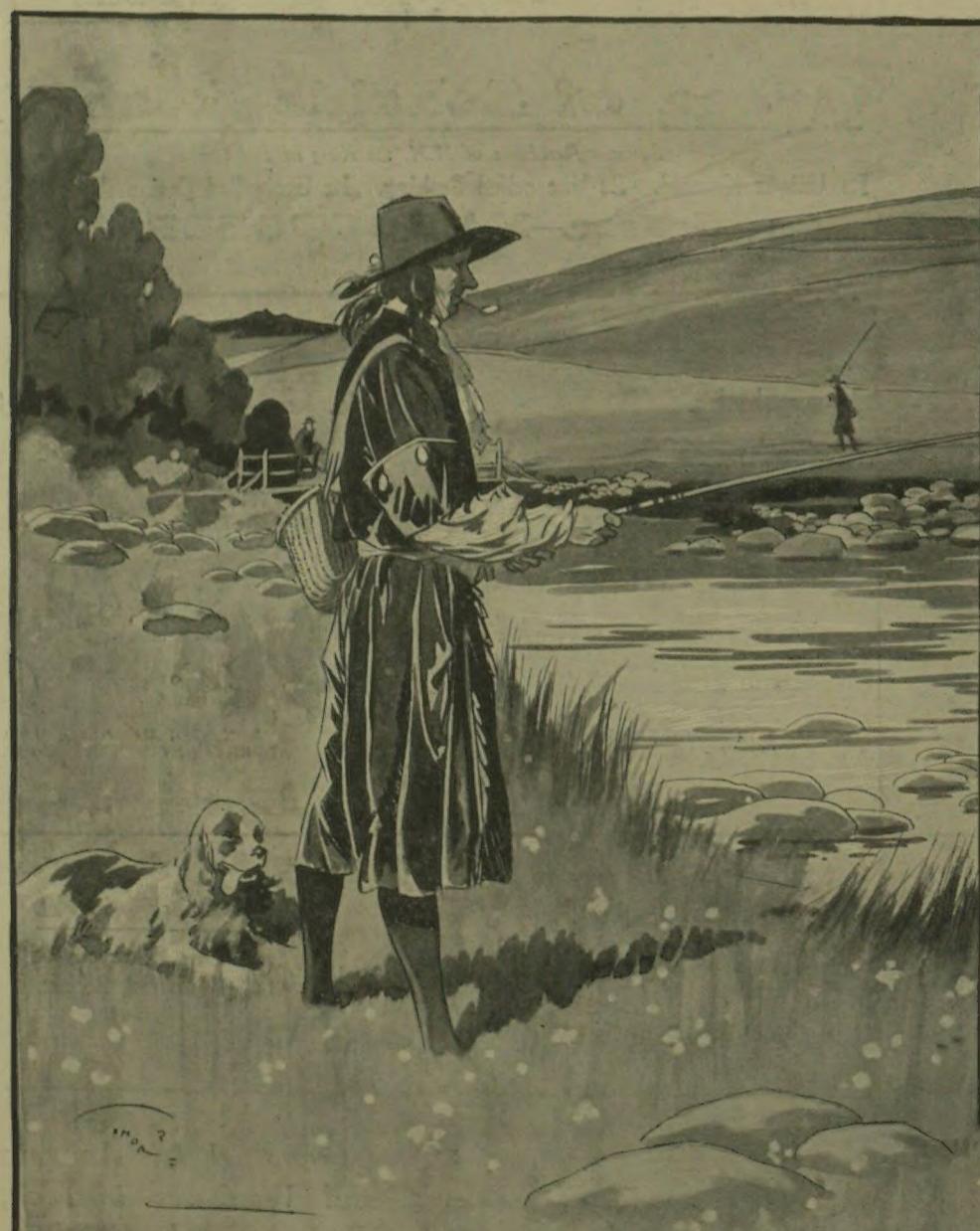
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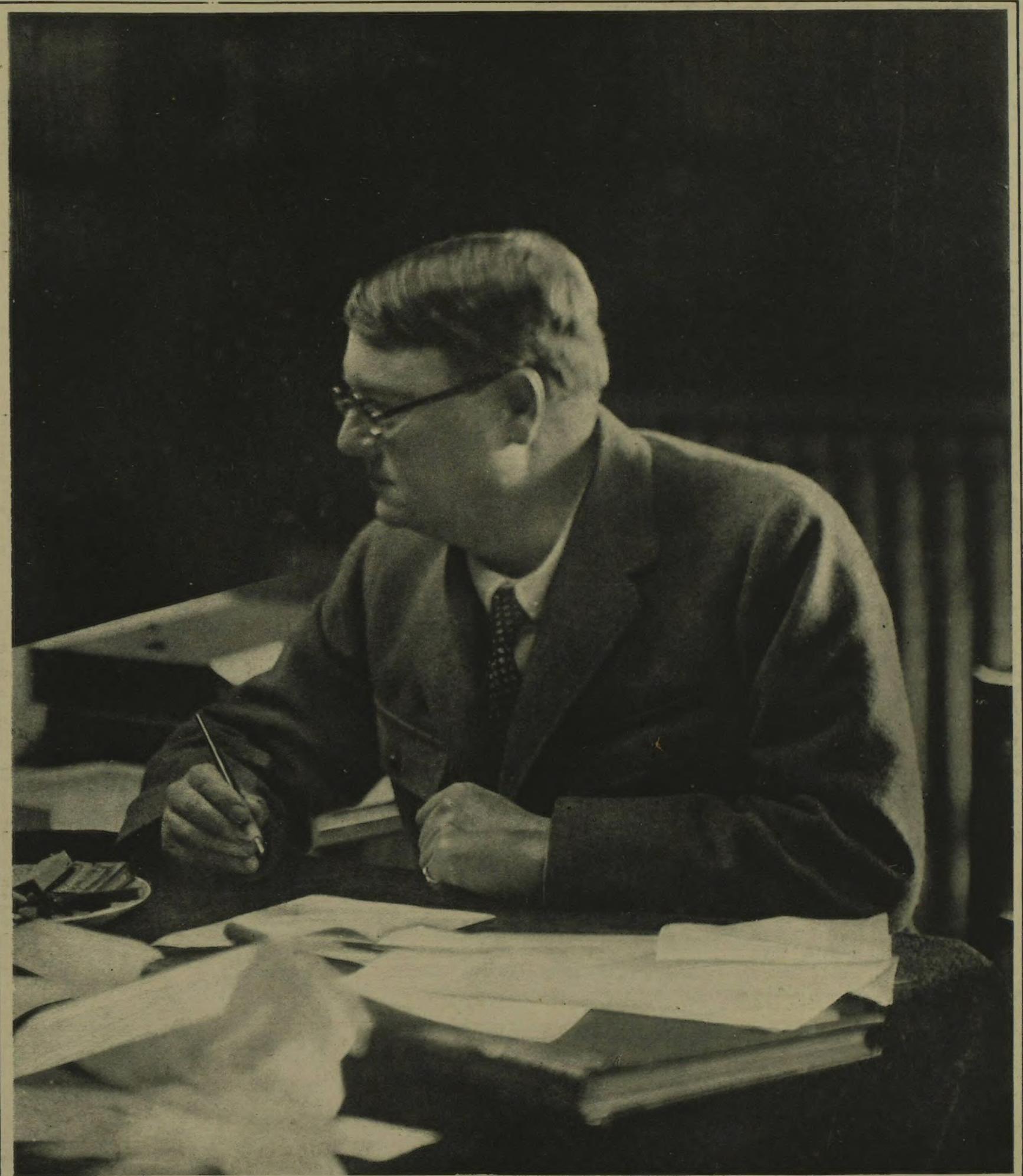
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# THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, AUGUST 19, 1922.

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A GREAT JOURNALIST: THE LATE VISCOUNT NORTHCLIFFE (ALFRED C. W. HARMSWORTH).

It is with the greatest regret that we record the death, on August 14, of Alfred Charles William Harmsworth, first Viscount Northcliffe and first Baronet, whose serious illness had caused intense anxiety for some weeks. Lord Northcliffe was born on July 15, 1865, eldest son of the late Alfred Harmsworth, barrister-at-law, and was educated at Stamford Grammar School, and Henley House School, West Hampstead. He entered journalism as a young man, and, for a while, was with "The Illustrated London News," acting as assistant-editor of a boy's paper called "Youth." From 1885 to 1886 he was with Mr. W. Iliffe, of Coventry. Then, at the age of twenty-two, he founded "Answers." This was followed by many popular weekly papers, and by what was, perhaps, his most individual creation, the "Daily Mail." His subsequent remarkable career is generally known, and when he died he was principal proprietor not only of the "Daily Mail," but of the

"Times," the "Evening News," and many other publications. It was his pride that he was journalist as well as newspaper owner. His energy was as extraordinary as his ability, and throughout his life he worked like three men. Difficult to know, those who did know him as The Chief were devoted to him. He was a pioneer of aviation, as he had been of motoring, and, in 1917, he was chosen to be Chairman of the Civil Aerial Transport Committee. In the same year he became Chairman of the British War Mission to the United States, and a year later he combined those duties with the Directorship of Propaganda in Enemy Countries. In 1894 he equipped the Jackson Arctic Expedition. He was created a Baronet in 1905, a Baron in 1905, and a Viscount in 1917. He married Miss Mary Elizabeth Milner, daughter of Mr. Robert Milner, of Kidlington and of St. Vincent, West Indies. He had no children. Lady Northcliffe is G.B.E. and R.R.C.



By G. K. CHESTERTON.

I SEE that Mrs. Carolyn Wells, the American lady who has produced many of our most charming stories of murder and mystification, has been writing to a magazine to complain of the unsatisfactory sort of review accorded to that sort of book. She says it is only too obvious that the task of reviewing detective stories is given to people who do not like detective stories. She says, and I think not unreasonably, that this is very unreasonable: a book of poems is not sent to a man who hates poetry; an ordinary novel is not reviewed by a rigid moralist who regards all novels as immoral. If mystery stories have any right to be reviewed at all, they have a right to be reviewed by the sort of person who understands why they were written. And the lady proceeds to say that, by this neglect, the nature of the technique really required in such a tale is never adequately discussed. I, for one, agree with her that it is a matter well worthy of discussion. There is no better reading, and in the true sense no more serious reading, than the few critical passages which great critics have devoted to this literary question; such as Edgar Allan Poe's disquisition on analysis at the beginning of the beautiful idyll about the murderous ape; or the studies of Andrew Lang on the problem of Edwin Drood; or the remarks of Stevenson on the police novel at the end of "The Wrecker." Any such discussion, clearly conducted, will soon show that the rules of art are as much involved in this artistic form as in any other; and it is not any objection to such a form that people can enjoy it who cannot criticise it. The same is true of any good song or any sound romance. By a curious confusion, many modern critics have passed from the proposition that a masterpiece may be unpopular to the other proposition that unless it is unpopular it cannot be a masterpiece. It is as if one were to say that because a clever man may have an impediment in his speech, therefore a man cannot be clever unless he stammers. For all unpopularity is a sort of obscurity; and all obscurity is a defect of expression like a stammer. Anyhow, I am in this matter on the popular side; I am interested in all sorts of sensational fiction, good, bad and indifferent, and would willingly discuss it with a much less capable exponent of it than the author of "Vicky Van." And if anyone likes to say that my tastes are vulgar and inartistic and illiterate, I can only say I am quite content to be as vulgar as Poe and as inartistic as Stevenson and as illiterate as Andrew Lang.

Now, it is all the more curious that the technique of such tales is not discussed, because they are exactly the sort in which technique is nearly the whole of the trick. It is all the more odd that such writers have no critical guidance, because it is one of the few forms of art in which they could to some extent be guided. And it is all the more strange that nobody discusses the rules, because it is one of the rare cases in which some rules could be laid down. The very fact that the work is not of the highest order of creation makes it possible to treat it as a question of construction. But while people are willing to teach poets imagination, they seem to think it hopeless to help plotters in a matter of mere ingenuity. There are text-books instructing people in the manufacture of sonnets, as if the visions of bare ruined quires where late sweet birds sang, or of the ground-whirl of the perished leaves of hope, the wind of death's imperishable wing, were things to be explained like a conjuring trick. We have monographs expounding

the art of the Short Story, as if the dripping horror of the House of Usher or the sunny irony of the "Treasure of Franchard" were recipes out of a cookery book. But in the case of the only kind of story to which the strict laws of logic are in some sense applicable, nobody seems to bother to apply them, or even to ask whether in this or in that case they are applied. Nobody writes the simple book which I expect every day to see on the bookstalls, called "How to Write a Detective Story."

I myself have got no further than discovering how not to write one. But even from my own failures I have gained stray glimpses of what such a scheme of warnings might be. Of one preliminary principle

expect some such rending revelation. Now, it is clear that the cry which breaks from him must be something short and simple in itself, as, "The butler is his father," or "The Archdeacon is Bloody Bill," or "The Emperor has cut his throat," or what not. But too many otherwise ingenious romancers seem to think it their duty to discover what is the most complicated and improbable series of events that could be combined to produce a certain result. The result may be logical, but it is not sensational. The servant cannot rend the silence of the twilight garden by shrieking aloud: "The throat of the Emperor was cut under the following circumstances: his Imperial Majesty was attempting to shave himself and went to sleep in the middle of it, fatigued with the cares of state; the Archdeacon was attempting at first in a Christian spirit to complete the shaving operation on the sleeping monarch, when he was suddenly tempted to a murderous act by the memory of the Disestablishment Bill, but repented after making a mere scratch and flung the razor on the floor; the faithful butler, hearing the commotion, rushed in and snatched up the weapon, but in the confusion of the moment cut the Emperor's throat instead of the Archdeacon's; so everything is satisfactory, and the young man and the girl can leave off suspecting each other of assassination and get married." Now, this explanation, however reasonable and complete, is not one that can be conveniently uttered as an exclamation, or can sound suddenly in the twilight garden like the trump of doom. Anyone who will try the experiment of crying aloud the above paragraph in his own twilight garden will realise the difficulty here referred to. It is exactly one of those little technical experiments illustrated with diagrams with which our little text-book would abound.

Another truth to which our little text-book would at least tentatively incline is that the *roman policier* should be on the model of the short story rather than the novel. There are splendid exceptions: "The Moonstone" and one or two Gaborians are great works in this style; as are, in our own time, Mr. Bentley's "Trent's Last Case" and Mr. Milne's "Red House Mystery." But I think that the difficulties of a long detective novel are real difficulties, though very clever men can by various expedients get over them. The chief difficulty is that the detective story is, after all, a drama of masks and not of faces. It depends on men's false characters rather than their real characters. The author cannot tell us until the last chapter any of the most interesting things about the most interesting people. It is a masquerade ball in which everybody is disguised as somebody else, and there is no true personal interest until the clock strikes twelve. That is, as I have said, we cannot really get at the psychology and philosophy, the



"I PRAY IRELAND MAY SOON RECOVER THE PEACE AND WELFARE FOR WHICH HE LABOURED": THE LATE MR. ARTHUR GRIFFITH, PRESIDENT OF THE DAIL, AND "FATHER" OF THE SINN FEIN MOVEMENT; WITH HIS WIFE.

The death of Mr. Arthur Griffith took place from heart failure on August 12. The King sent a message of sympathy to Mrs. Griffith, a sentence from which is quoted above. Mr. Griffith was born in Dublin fifty years ago, the son of a compositor. Beginning life in the printing trade, he emigrated to South Africa at an early age. Returning to Ireland at the time of the Boer War, he started the "United Irishman," a weekly paper of revolutionary views, but deprecating resort to violence. Out of that grew the Sinn Fein movement, for which Mr. Griffith's articles in the paper were used as propaganda. He was interned in England in 1916 after the Easter outbreak in Dublin, and again in 1918 and 1920, till July 1921, when he was released to take part in the Irish Treaty negotiations in London. In January last, Mr. Griffith became President of the Dail, and took the leading part in opposing the De Valera party. In 1918 he was elected M.P. in the British House of Commons for East Cavan, and also N.W. Tyrone, but refused to take his seat.—[Photograph by L.N.A.]

I am pretty certain. The whole point of a sensational story is that the secret should be simple. The whole story exists for the moment of surprise; and it should be a moment. It should not be something that it takes twenty minutes to explain, and twenty-four hours to learn by heart, for fear of forgetting it. The best way of testing it is to make an imaginative picture in the mind of some such dramatic moment. Imagine a dark garden at twilight, and a terrible voice crying out in the distance, and coming nearer and nearer along the serpentine garden paths until the words become dreadfully distinct; a cry coming from some sinister yet familiar figure in the story, a stranger or a servant from whom we subconsciously

read the last chapter. Therefore, I think it is best of all when the first chapter is also the last chapter. The length of a short story is about the legitimate length for this particular drama of the mere misunderstanding of fact. When all is said and done, there have never been better detective stories than the old series of Sherlock Holmes; and though the name of that magnificent magician has been spread over the whole world, and is perhaps the one great popular legend made in the modern world, I do not think that Sir Arthur Conan Doyle has ever been thanked enough for them. As one of many millions, I offer my own mite of homage.

## IRELAND'S LOST LEADER: MR. ARTHUR GRIFFITH LYING IN STATE.

PHOTOGRAPHS BY TOPICAL, L.N.A., AND C.N.



WITH FREE-STATE TROOPS ON DUTY WITH ARMS REVERSED:  
REMOVING THE COFFIN FROM ST. VINCENT'S HOSPITAL.



"THE NEAREST GUARD": MRS. GRIFFITH, THE WIDOW (IN THE CENTRE OF THE FRONT ROW), FOLLOWING; WITH RELATIVES AND OLD FRIENDS.



PASSING THROUGH THE STREETS: THE PROCESSION WITH STATE HONOURS  
AND ESCORTED WITH MILITARY CEREMONY.



AT THE ENTRANCE TO THE CITY HALL: THE COFFIN AFTER BEING REMOVED  
FROM THE HEARSE, ABOUT TO BE CARRIED WITHIN.

The removal of the coffin with the remains of the late President of Dail Eireann, Mr. Arthur Griffith, from the Nursing Home, St. Vincent's Hospital, where he died suddenly, to the Dublin City Hall for the lying in state, took place on Sunday, August 13. The procession was conducted with military honours, the remains being escorted by Free State troops, and with the customary formalities. It was a simple but moving and impressive ceremony, one of the most pathetic, in some ways, that Dublin has witnessed in recent times. A notable and appealing figure in the group of relatives and personal friends of the deceased Irish leader was that

AT THE FOOT OF THE DRAPED STATUE OF DANIEL O'CONNELL: LAID IN STATE  
WITH A FREE STATE GUARD OF HONOUR WATCHING.

of his widow, Mrs. Griffith, who is seen above following the coffin, walking in the middle of the front row of family mourners. The remains were placed to lie in state in the City Hall for three days. Wednesday, the 16th, was the appointed date for the public funeral. The most befitting spot for the coffin to rest at in the whole of Dublin, if not, indeed, of all Ireland, was that selected within the City Hall. It was at the foot of the statue of the "Liberator," as he was called in his lifetime, Daniel O'Connell, which itself, in significant keeping with the occasion, was draped in black.

## ATTACKED BY SEA AND LAND—THE BATTLE AND CAPTURE OF CORK: INCIDENTS OF THE FIGHTING ON BOTH SIDES.

PHOTOGRAPHS BY

I.N.A. AND TOPICAL.



THE IRREGULARS' ATTEMPT TO BLOCK THE HARBOUR: TWO SUNKEN VESSELS IN THE FAIRWAY OF THE RIVER LEE.



FIRED WHEN THE NATIONAL TROOPS LANDED.



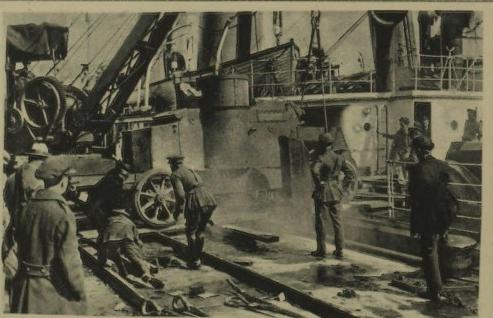
LANDED: VICTORIA BARRACKS GUTTED.



THE SEA ATTACK: A FIELD GUN AND ARMoured CAR ON A TRANSPORT.



AFTER THE BATTLE: CAPTURED IRREGULARS (IN CIVILIAN CLOTHES) BEING MARCHED OFF UNDER GUARD.



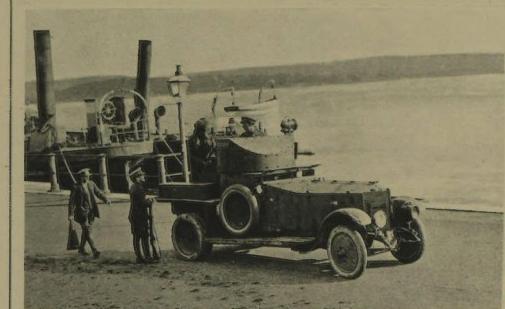
AT THE "PASSAGE WEST" LANDING: AN ARMoured CAR BEING BROUGHT ASHORE FROM A NATIONAL ARMY TRANSPORT.



IN THE DESTROYED VICTORIA BARRACKS:



THE WRECKAGE OF A ROOM.



OFF TO SEARCH A SUSPECTED STEAMER FOR ARMS: NATIONAL TROOPS IN AN ARMoured CAR ON ONE OF THE QUAYS.



USED TO BOMBARD THE DUBLIN "FOUR COURTS": A CELEBRATED GUN.



AT A HOT CORNER DURING THE STREET FIGHTING: AN ARMoured CAR; WITH NATIONAL SOLDIERS TAKING COVER.

Cork, where the Irregulars concentrated in force during last week, was attacked by the Irish National Army on August 10, and fighting went on for three days before the Irregulars abandoned their hold on the city and retreated. There was some street fighting at places in the city and on the outskirts, but the position of the Irregulars was turned and rendered untenable from the outset by landings on the coast on either side of Cork at three points; besides a direct harbour landing. The most important landing took place at Passage West, on Cork Harbour, about seven miles from the city. The other coast landings were at Youghal, thirty miles east of Cork, and at Unionhall, on the west. There was some opposition as the National Army troops landed in boats from the

transports at high tide, but the Irregulars' fire was beaten down, and thereupon the defending men retired. To bar the approach of the National troops to Cork Harbour, vessels were sunk by the Irregulars in the fairway of the River Lee, but the obstructions did not seriously impede the attack. As soon as the Irregulars holding the city received information of the coast landings, they found their line of retreat endangered, and at once began to evacuate their positions everywhere. Before doing so, as usual, they set fire to public and other buildings of Cork, including the former British Victoria Barracks. One photograph shows National troops in an armoured car going to intercept a steamer alleged to have arrived from Hamburg with arms for the Irregulars.

## UNMANNED AND MANOEUVRED BY WIRELESS

DRAWN BY FRANK

## FROM THE AIR—AS WAS THE “AGAMEMNON.”

H. MASON, R.B.A.



UNDER RADIO-CONTROL AND CREWLESS: A BRITISH C.M.B., DIRECTED SOLELY BY AN

It will be remembered that experiments were made at Portsmouth recently with the "Agamemnon" crewless and under radio-control. At the same time, an unmanned coastal motor-boat, of the type evolved in the later stages of the war, was manoeuvred by wireless from an aeroplane. Our artist's drawing shows the motor-boat thus controlled from the air, travelling at high speed, directed by a distant aeroplane. The aeroplanes more immediately overhead are in formation as for a bombing attack, which would be one method of counter-offensive; the other, obviously, being the engagement of the controlling aircraft. The vessel to the right of the drawing is the "Agamemnon," and near her is the destroyer in attendance on the motor-boat, ready to take charge in the event of the wireless "sympathy" between the C.M.B. and the controlling aeroplane being broken. It may be added that experiments in the control of surface ships by means of wireless are being carried out constantly by the Navy. Details of the method of control are, of course, secret; but the

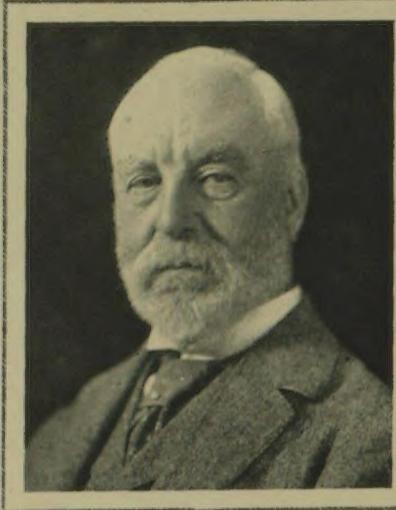
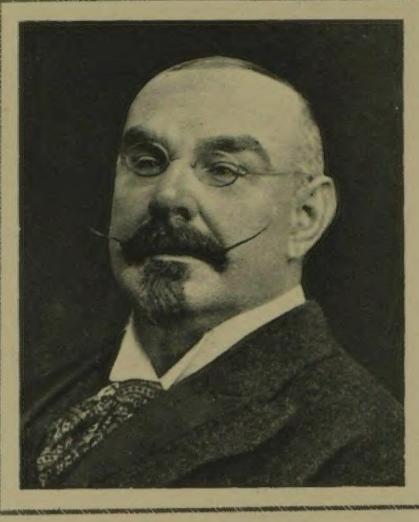
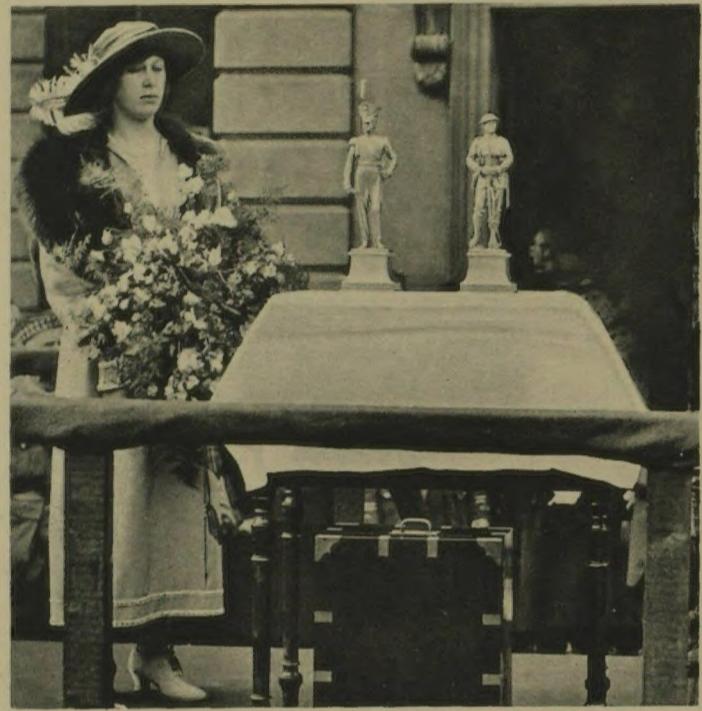


AEROPLANE'S WIRELESS, TRAVELLING AT 40-50 MILES AN HOUR, AT PORTSMOUTH.

broad principle is that the craft controlled is equipped with instruments for the reception of short-wave-length wireless from the controlling aeroplane, ship, or station, and that the "wireless" acting on these instruments makes a crew unnecessary. The Admiralty have achieved remarkable success in this direction. Not only are the slower surface ships capable of aerial control, but so are the higher-speed vessels, like the coastal motor-boats, which can be made to do fifty miles an hour while equipped with torpedoes and depth-charges. Much damage could thus be done to an enemy without loss of life on the attacking side. The Germans, it may be noted, attempted during the war electrically to control fast launches charged with explosives, and to direct them against British ships off the Belgian coast; but they failed, especially as the range of the craft was limited by the length of cable which connected the boats to the shore.—[Drawing Copyrighted in the United States and Canada.—C.R.]

## PROMINENT IN THE WEEK'S NEWS: PEOPLE AND NOTABLE EVENTS.

PHOTOGRAPHS BY VANDYK, L.N.A., ELLIOTT AND FRY, TOPICAL, ILLUSTRATIONS BUREAU, C.N., AND LAFAYETTE.

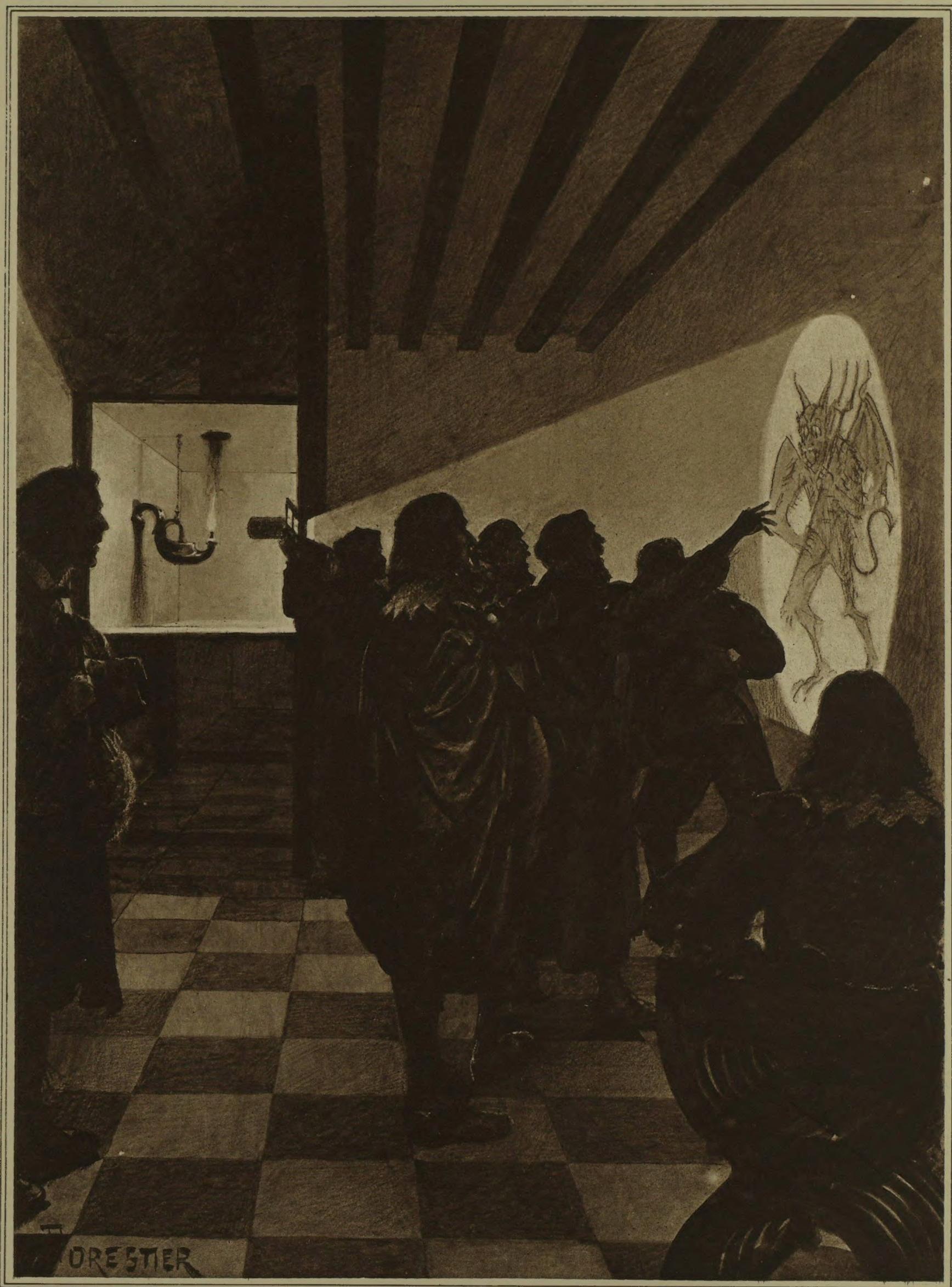
A FORMER CABINET MINISTER:  
THE LATE LORD HENEAGE.CO. CANDIDATE FOR BOTTOMLEY'S  
SEAT: CAPT. E. BOLST.LABOUR CANDIDATE FOR SOUTH  
HACKNEY: MR. HOLFORD KNIGHT.A MAN OF MANY ACTIVITIES:  
THE LATE SIR A. K. ROLLIT.A GREAT BLACK-AND-WHITE ARTIST:  
DEAD: MR. DUDLEY HARDY.PRINCESS MARY'S VISIT TO EDINBURGH AS COLONEL-IN-CHIEF  
OF THE ROYAL SCOTS: THE PRINCESS AND THE REGIMENTAL  
WEDDING GIFT.A NOTABLE SCOTTISH  
DIVINE: PROFESSOR  
COOPER, OF ST. AN-  
DREWS—RESIGNED.PROFESSOR COOPER'S  
SUCCESSOR AT ST. AN-  
DREWS: THE REV.  
ARCHIBALD MAIN.HOLDER OF PALESTINE CON-  
CESSIONS: MR. RUTENBERG.PRINCESS MARY'S VISIT TO EDINBURGH AS COLONEL-IN-CHIEF OF THE ROYAL SCOTS: HER ROYAL  
HIGHNESS INSPECTING THE 3RD BATTALION OF HER REGIMENT.OF ANCIENT FAMILY:  
THE LATE LORD BOLTON.

The late Lord Heneage, who died on August 10, was raised to the Peerage in 1896. As M.P. for Grimsby, he held office under Mr. Gladstone.—Captain Erskine Bolst and Mr. J. Holford Knight, as respectively the Coalition and Labour candidates, contest Horatio Bottomley's seat, South Hackney.—Sir Albert Kaye Rollit, who died on August 12, was M.P. for South Islington for twenty years, and a former President of the Associated Chambers of Commerce.—Mr. Dudley Hardy died suddenly on August 11. One of the most brilliant and versatile artists of the age, he began his career on "The Illustrated London News."—Princess Mary visited Edinburgh on August 10 and 11, as Colonel-in

Chief of the Royal Scots, to unveil the regimental War Memorial.—Dr. Kapp, who died at Birmingham on August 10, was Past President of the Electrical Engineers Institution.—Professor Cooper recently resigned the Chair of Ecclesiastical History at St. Andrews. The Rev. Archibald Main, his successor, is Ecclesiastical History Professor at Glasgow University.—Mr. Pinhas Rutenberg, known in connection with concessions in Palestine, was one of Kerensky's supporters in the Russian Revolution.—Lord Bolton, head of the Orde-Powlett family, died on August 14. His family, which dates from 1066, was ennobled in 1797.

## THE BIRTH OF THE CINEMATOGRAPH: FROM STILL TO MOVING PICTURES.

DRAWN BY A. FORESTIER FROM MATERIAL SUPPLIED BY MR. WILL DAY. (SEE FOLLOWING PAGES.)



THE FIRST MAGIC-LANTERN—A SIGHT ALL ROME CROWDED TO SEE IN 1640: THE JESUIT ATHANASIUS KIRCHER'S EPOCH-MAKING DEMONSTRATION OF HIS "MAGIA CATOPTRICA," AT THE COLLEGE OF HIS ORDER.

The magic-lantern is the lineal ancestor of the cinematograph. Athanasius Kircher, a German Jesuit, of Geiss, in Hesse Cassel, invented the first magic-lantern, and gave the first display on record, in 1640, at the Jesuit College in Rome. It was repeated on several nights, and is stated to have drawn large audiences of the "élite" of the nobility and wealthy citizens to witness the projection of slides which mostly represented demons and skeletons. In the above illustration the side

of the magic-lantern is shown removed, in order that the reader may see the interior arrangements as they existed at that date in England, in Charles the First's reign, two years before the outbreak of the Civil War. An ordinary lamp was suspended inside the casing of the lantern, giving off, as shown, a good deal of smoke, for which a chimney was provided. There was as yet no reflector behind the lamp.—[Drawing Copyrighted in the United States and Canada.—C.R.]

# THE BIRTH OF THE CINEMATOGRAPH:

MAGIC-LANTERN TO MOVING PICTURES.

By WILL DAY.

THE story of the advent of Moving Pictures is one, that, up to the present, has never been fully told. The Optical Lantern was first produced and brought before the public by Athanasius Kircher, a German Jesuit of Geiss (Hesse Cassel), who in 1640 made his first *Magia Catoptrica*, or Magic Lantern. The Jesuit College at Rome was crowded nightly with the nobility and wealthy citizens to witness the projection of a few crudely-painted slides of demons and skeletons. A page from a rare book by Kircher, in 1646, entitled, "Ars Magna Lucis et Umbrae" (The Great Art of Light and Shade) is reproduced here. As it shows, the lantern consisted of a cylinder, in the front of which was fixed a concave glass. Inside was fixed a parabolic reflector, and in the focus of the mirror was a candle. It is a query if the credit of producing the first moving-picture machine ought not to be accorded to Kircher, though it was not produced to show motion. A glance at the accompanying picture will show that a species of drum, with eight flat sides, each carrying a different object, was used in the moving-picture machine, reflecting on to a mirror hung upon the wall at the correct angle to view each successive picture when the drum was revolved.

The first to record specific data as to persistence and movement was Dr. Peter Mark Roget, Secretary of the Royal Society, who in 1824 read a paper before the Royal Society on "Persistence of Vision with Regard to Moving Objects," subsequently published in the *Quarterly Review* in 1825. This paper made possible the science of cinematography. Dr. Roget became interested in the subject by watching the wheels of a baker's cart through the spaces of a Venetian blind. Although the wheels of the cart were revolving rapidly, by glancing his eyes up and down the blind, the laths of which acted as a series of shutters, he received a number of momentary impressions of the wheels being stationary. The first instrument to produce apparent motion from an inanimate drawing was the Thaumatrope, and was invented by Sir John Herschell in 1826, but was produced by Dr. Paris, who exploited it commercially. Dr. Plateau in Ghent, and Dr. Stampfner of Vienna, gave time and study to the theories put forward by Dr. Roget. In 1833 both produced the same type of disc-instrument simultaneously, the former calling his the Phenakistoscope (afterwards called the Fantoscope) and the latter the Stroboscope. In the instrument the eye was brought as near the slotted disc as possible, the moving picture being clearly seen in the viewing mirror when the disc was revolved. In 1834 Dr. Horner, a native of Bristol, invented the Dædaleum and gave a full description of the instrument in the *Philosophical Magazine* in 1834. This apparatus was patented by a Frenchman, Devigny, in 1860, and called by him the Zootrope, or Wheel of Life.

A Greenwich man, Mr. Beale, in 1866 invented the Choréutoscope, a clever instrument which contains practically all the elements of the present-day Maltese-cross projector. A reproduction of this machine for use in the ordinary optical lantern is here shown. Professor Marey commenced his research on the Analysis of Motion, on the outskirts of Paris in 1870, using photography to secure the wonderful movements of birds and animals subsequently recorded by him. Janssen invented his photographic revolver in 1874, and secured by its aid a photographic record of the transit of Venus. This instrument was adapted for his use by Dr. Marey, and enabled him to secure many of his early subjects. To Mr. Edward Muybridge, of Kingston-on-Thames, praise is due for his efforts to reproduce by a series of 48 cameras the various movements of human beings and animals. In 1872 he journeyed to San Francisco to settle a wager for £5000 made between two American millionaires as to whether a horse in trotting lifted all four feet off the ground at once or not. He proved by a series of reconstructed photographs upon a machine he called the Zoopraxiscope that all four feet were off the ground at the same time. He later gave his services to Pennsylvania University. Before completing his photographic records of movement he spent a sum of no less than £40,000.

If any one man can be styled the inventor, or "father," of commercial cinematography, that title can justly be bestowed upon the late W. Friese-Greene. He commenced his first experiments with motion-picture photography

before 1885, and in that year produced the first film upon paper, using perforations down each side of the margins. A reproduction of the actual paper film is here shown. Clever as this was, Mr. Friese-Greene was not content. After years of close study and labour, during which he spent nearly

Edison began to take an interest in cinematography about 1877, trying to secure photographic negatives of microscopic proportions upon a spiral celluloid cylinder. The patent specification of his Kinetoscope was filed in 1891, in the United States. This machine used the same standard size of film which we use to-day, known as the Edison Standard. It has four perforations on the margin, each side of the picture, and the actual photograph measures 1 inch by  $\frac{1}{4}$  inch, thus giving exactly 16 pictures to each foot of film. When Lumière and Paul had shown the world how to exhibit to large audiences, Edison produced his Projectoscope, which made its appearance in 1896. In 1893 Mr. R. W. Paul became interested in motion-picture photography as viewed in Edison's Kinetoscope. Finding Lumière was exhibiting his apparatus and projecting his films before large audiences in Paris and London in 1895, Paul set to work and made his first projecting machine. He called it the Theatograph, and gave his first public display at Finsbury Technical College on Feb. 20, 1896, afterwards constructing his Animatograph, and showing pictures at the Alhambra Music Hall, Leicester Square, in March 1896. That was exactly two weeks after Trewrey showed his first Lumière Pictures at the Empire Music Hall.

One of the earliest forms of illuminant that was such an essential aid to the successful projection of motion pictures was the oxy-hydrogen light, first produced by Drummond. In its production he used a cylinder of lime. The first automatic regulator was produced by R. R. Beard. Electricity was introduced as an illuminant for the optical lantern about 1855-1860. One of the first successful arc lamps, which was produced by John Browning, is shown here. This lamp burned two sticks of charcoal and the generator consisted of a six-cell Groves battery. The automatic arc lamp of Duboscq, of Paris, and the Brockie-Pell were others. The advent of the dynamo soon commercialised electricity, and brought about its adaptation for general use with motion pictures. On Feb. 13, 1895 the brothers Lumière were granted a patent in France for La Cinématographe, the English patent for the same apparatus being granted on April 8, 1895. The Lumière gave their first public exhibition at Marseilles in April 1895. The first display in public in England was given at the Royal Polytechnic Institute, Regent Street. A photograph here shows Mr. Raymond, after 27 years, manipulating the water-bottle condenser to the original lantern and arc lamp which

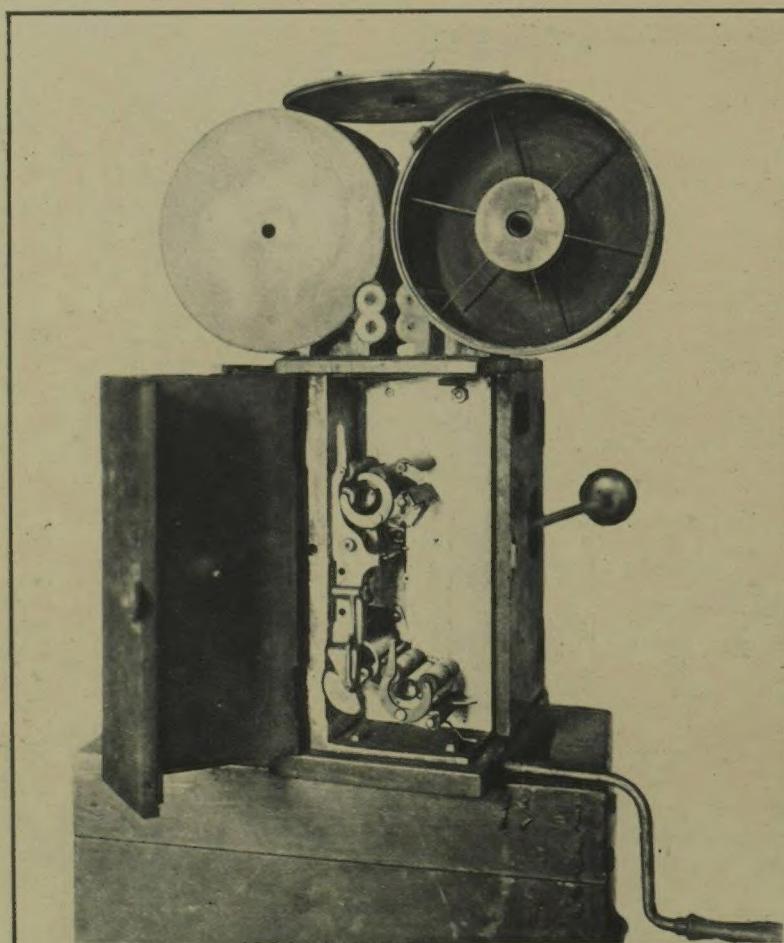
gave the first display of animated pictures in public upon a screen. The Lumière film is seen in one photograph. It is peculiar in that it had only one perforation on each side of the picture. The actual size of the photographs was similar to that adopted by Edison. Compared with the early efforts of Demeny, Méliès, and others, who used a film  $2\frac{1}{4}$  inches wide, it looks very small. After a successful run at the Polytechnic, Trewrey opened his display of the Cinématographe at the Empire Music Hall, Leicester Square, on Feb. 20, 1896, assisted by Mr. Matt Raymond. From the Empire shows were given throughout England and Ireland, and Messrs. Lumière achieved a good reward and much fame. From this date onward followed commercial cinematography. Charles Urban was responsible for the success of the Warwick Trading Co., and later the Urban Trading Co. Mr. Joe Rosenthal was the first to tour the world with a motion-picture camera, securing pictures of Kruger, the Boer and Russo-Japanese Wars and the Philippine War. His were the wonderful pictures of the White Sea Fisheries.

The original Biograph Pictures shown at the Palace Theatre in 1897 were patented by Mr. Casler, an American, assisted by Mr. Hamburger, of the Dover Street Studios. One of the early models of their camera, called the Mutograph, is here shown. It was of large proportions, and used a film measuring  $2\frac{1}{4}$  inches in width. The same camera was used to produce the pictures for the Mutoscope, a hand-operated machine, using a series of photographs mounted on cards, which, when flicked over, gave the impression of movement similar to the effect produced on the Kinora, shown here. John Wrench and J. Priestwich received their first tuition in the manufacture of cinematograph apparatus from W. Friese-Greene in 1896.

THE BIRTH OF THE CINEMATOGRAPH: DR. PETER MARK ROGET, SECRETARY OF THE ROYAL SOCIETY, WHOSE PAPER, "PERSISTENCE OF VISION WITH REGARD TO MOVING OBJECTS," FORMED A STARTING POINT.

*Exclusive Photograph supplied by Courtesy of Mr. Will Day.*

every penny he possessed, and had all but given up in despair, the thought came to him to try celluloid as a base for his photographs. After discarding glass, gelatine, paper, etc., as unsuitable mediums he secured his first pictures upon celluloid in 1889, and, together



THE BIRTH OF THE CINEMATOGRAPH: THE SECOND MODEL OF THE BIOPHOTOGRAPH, WHICH ALSO TOOK MUTOSCOPE PICTURES; 1898.

*Exclusive Photograph supplied by Courtesy of Mr. Will Day.*

with Mr. Evans, a clever engineer, who assisted him with the mechanical construction of his camera, was granted a patent for his process, No. 10,131, in that year.

## THE BIRTH OF THE CINEMATOGRAPH: ITEMS TO BE EXHIBITED.

EXCLUSIVE PHOTOGRAPHS BY COURTESY OF MR. WILL DAY.

*Corollarium.*

**E**x his patet quoque, qua ratione horologium fieri possit, quod singulis horis <sup>horis</sup> fontem exhibeat, iuxta numerum horae datus riuulos deducentem: si videlicet singulis horis phialas paulo ante propositas canaliculis iuxta numerum horarum constitutis apposuerit.

## Problema III.

*Lucernam artificiosam construere, que in remota distantia scripta legenda exhibeat.*

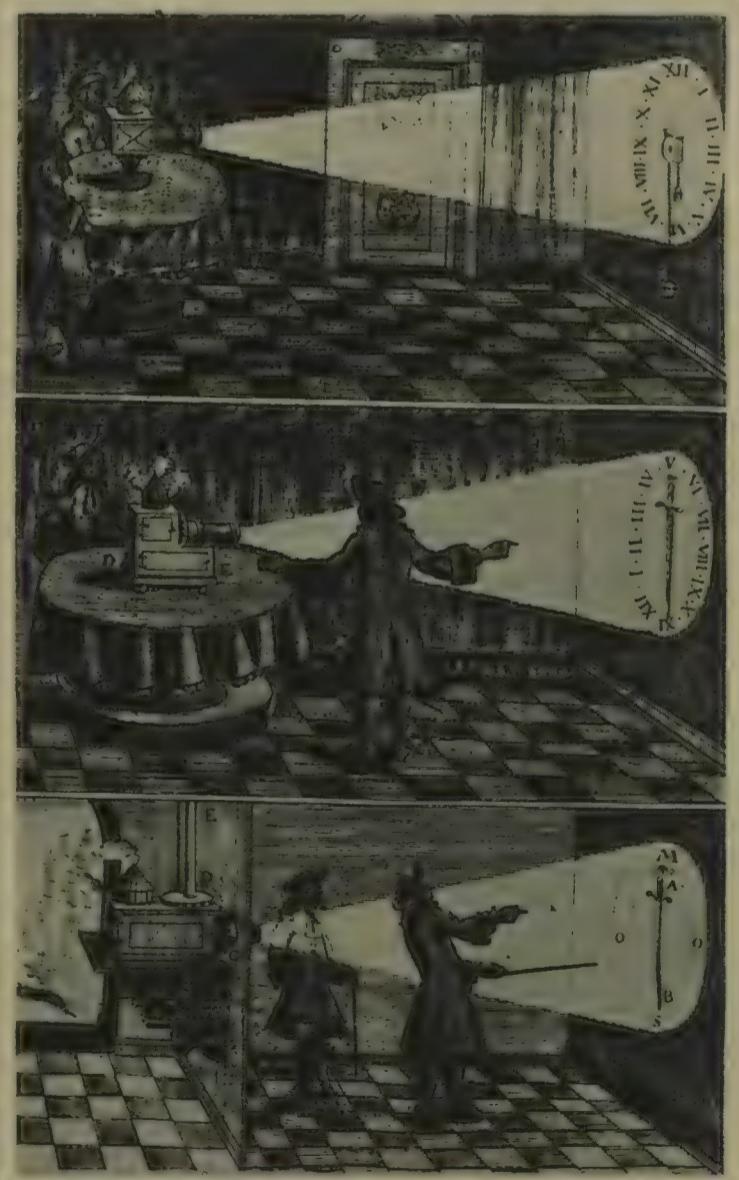
**F**iat lucerna, ea, qua hic scutum esse vides figura cylindracea; in eius basi AB speculum concavum, quod parabolam quantum fieri potest, afficeret, erigatur. Intra huius speculi focum applicetur F flamma <sup>la</sup> candelae, habebilique quæstum. Nam tam inustato splendore fulgebit, ut non etiam ministrimas literas ope telecopij inspectas nullo negotio exhibeat. Remote vero flammarum intuentes, ingentem ignem esse existimabunt; sugenbant lumen, si latera cylindri interiora ex fulgido stanno in ellipsis elaborata fuerint. Sed invenient figura apposita satis declarabit. E munibrium, D senecturam, C infansibulum designat.

## Problema IV.

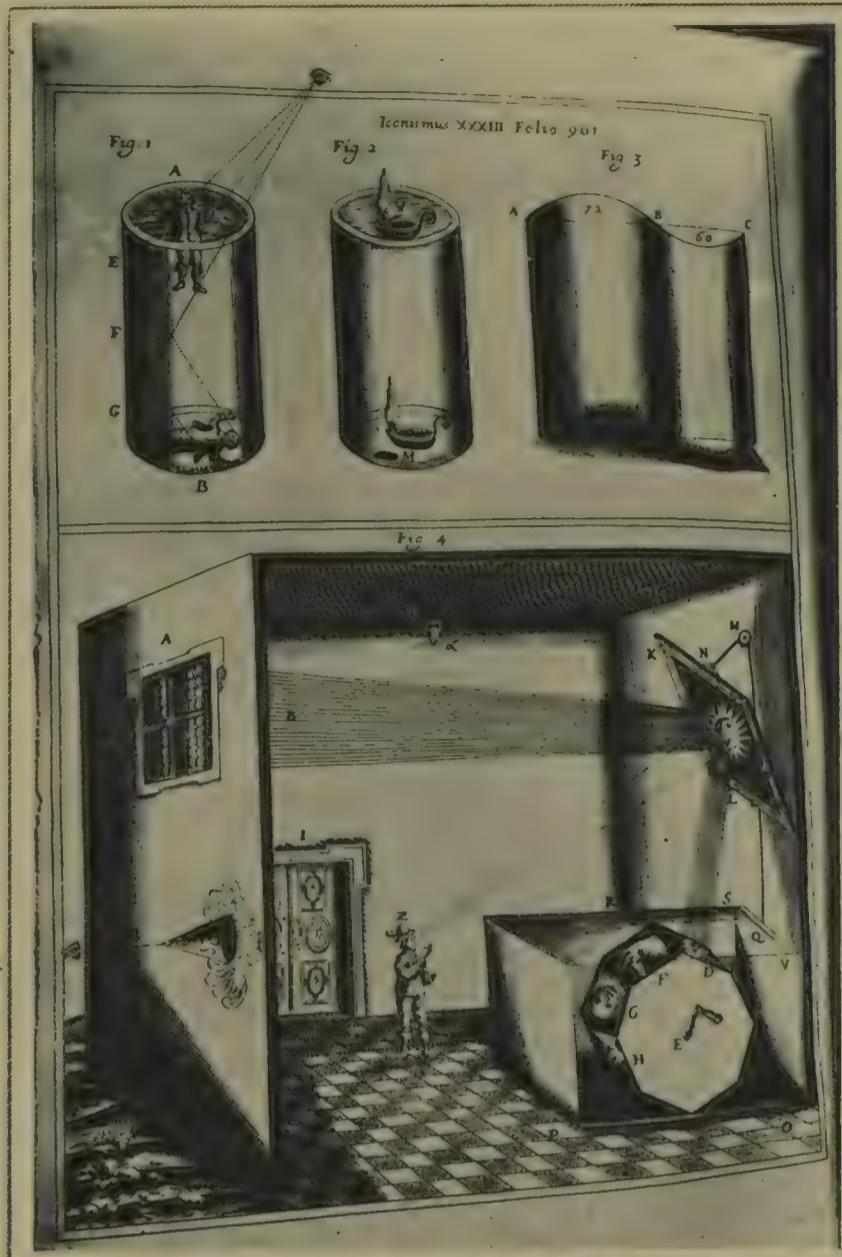
*Machinam ex Speculis planis construere ad centum pedes, & ultra videntem. Vide fig. 1. I coniuncti 31.*

**S**uppono igitur primum speculum planum tantum maiorem lucem reflectere in aliquid planum ei oppositum, quanto illud minus fuerit; ita pedale speculum in vicino parate lucem pedalem, in remoto ad centum pedes lucem tantam, quamqua pars pars pedis est, projecte experientia compensi. Supponendum secundum infinitos radios ex singulis speculi punctis reflexos, hanc lucem constitutre. Si ita Vuuuu que

THE FIRST MAGIC-LANTERN: A DIAGRAM IN KIRCHER'S "ARS MAGNA LUCIS ET UMBRAE," PUBLISHED IN ROME IN 1646.



FORTY YEARS' STRIDE FORWARD: A SEVENTEENTH-CENTURY MAGIC-LANTERN OF 1685 IN OPERATION.



"MOVIES" BY "DRUM," 276 YEARS AGO: A REVOLVING "DRUM" WITH VARIOUS PICTURES: FROM KIRCHER'S "ARS MAGNA LUCIS ET UMBRAE."



A HUNDRED YEARS LATER: AN EIGHTEENTH-CENTURY MAGIC-LANTERN, SHOWING SLIDES OF GEORGE THE THIRD'S CORONATION PROCESSION.

On this page are seen the beginnings of the magic-lantern as conceived in the brain of the German Jesuit, Athanasius Kircher, between two hundred and fifty and three hundred years ago, and progressive later forms during the seventeenth and eighteenth centuries. Kircher's ingenious moving-picture machine, again a prototype, forms one of the illustrations. The device consisted of an octagonal flat-sided species of revolving drum, each side of which carried a picture which was reflected in turn on to a mirror set at an angle. Mr. Will Day, by whose

courtesy the series of illustrations on this page and the two succeeding pages are given, has all his life been interested in the subject. He was one of the first promoters of cinematography and the exhibition of moving pictures. His historical collection, of which our photographs give examples, represents twenty years' collecting. It is to be on view in the Science Department of South Kensington Museum, placed there on loan, to show the chain of inventions leading up to the perfect cinematograph machine of to-day.

## THE BIRTH OF THE CINEMATOGRAPH: PRODUCING APPARENT MOTION.

EXCLUSIVE PHOTOGRAPHS BY COURTESY OF MR. WILL DAY.



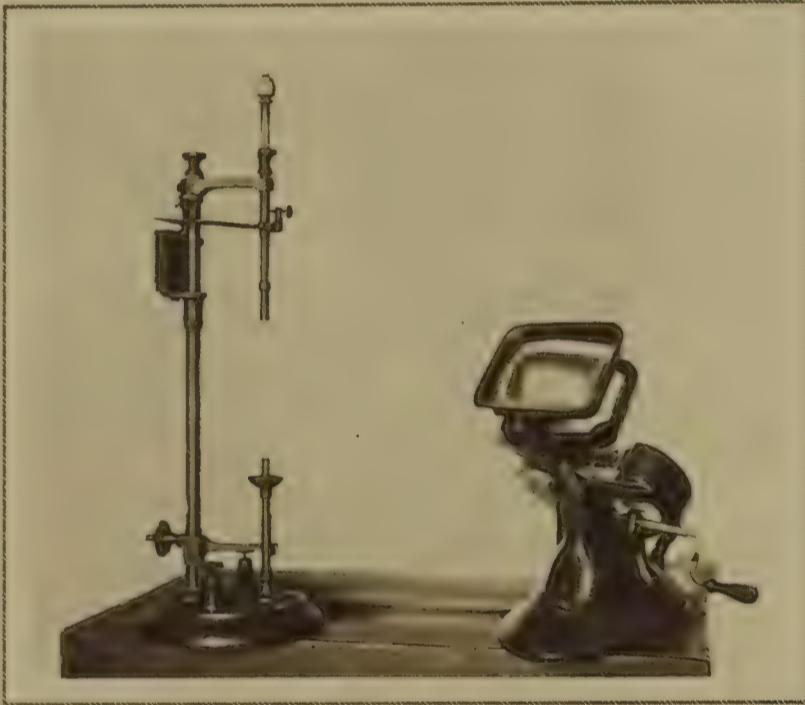
WORKED BY MEANS OF A REVOLVING DISC AND A MIRROR:  
DR. PLATEAU'S PHENAKISTOSCOPE (FANTOSCOPE) OF 1833.



THE FIRST INSTRUMENT TO HAVE A SHUTTER FOR PRODUCING  
APPARENT MOVEMENT BY INTERFERENCE: THE HELIOCINEOGRAPHÉ.



WORKED BY STRINGS AT THE SIDE: THE THAUMATROPE, EVOLVED  
BY SIR JOHN HERSCHELL IN 1826.



ELECTRICITY COMES IN: (LEFT) BROWNING'S SIX-CELL BATTERY  
ARC LAMP; (RIGHT) THE KINORA BOOK-FORM PICTURE-MACHINE.



FIRST TO SHOW MOVING PICTURES IN A MAGIC-LANTERN:  
BEALE'S CHOREUTOSCOPE OF 1866.



INVENTED IN 1838; PATENTED IN 1866; STILL SOLD: THE ZOETROPE;  
OR, "WHEEL OF LIFE."

The Phenakistoscope was the invention of an eminent scientist of Ghent, Dr. Plateau, and was brought out by him in 1833, being the first disc instrument. For popular convenience, probably, the name was altered to the simpler Fantoscope. The Heliocineographé, invented in France in 1850, was the first motion-picture apparatus to employ a separate slotted front shutter, thus providing the interference necessary to set up the apparent movement of inanimate figures. The Thaumatrope was an invention of, or was at least evolved by, the celebrated British scientist Sir John Herschell, in 1826. Later it was exploited

commercially by Dr. Paris, who sold it at the rooms of the Royal Society in Albemarle Street. Two notable intermediaries in the progress of cinematography are subjects 4 and 5: Browning's arc-lamp, which worked off a six-cell Groves Battery and used for illuminant two sticks of charcoal; and the Kinora, a hand-propelled book-form picture-machine. The present-day "toy," the Zoetrope, or "Wheel of Life," was first invented in the first year of Queen Victoria, 1838, by Dr. Horner of Bristol, who called it the "Dædaleum." A Frenchman, M. Duvigny, patented it in 1860, and gave it the name Zoetrope.

## THE BIRTH OF THE CINEMATOGRAPH: THE FIRST "PUBLIC" APPARATUS.

EXCLUSIVE PHOTOGRAPHS BY COURTESY OF MR. WILL DAY.



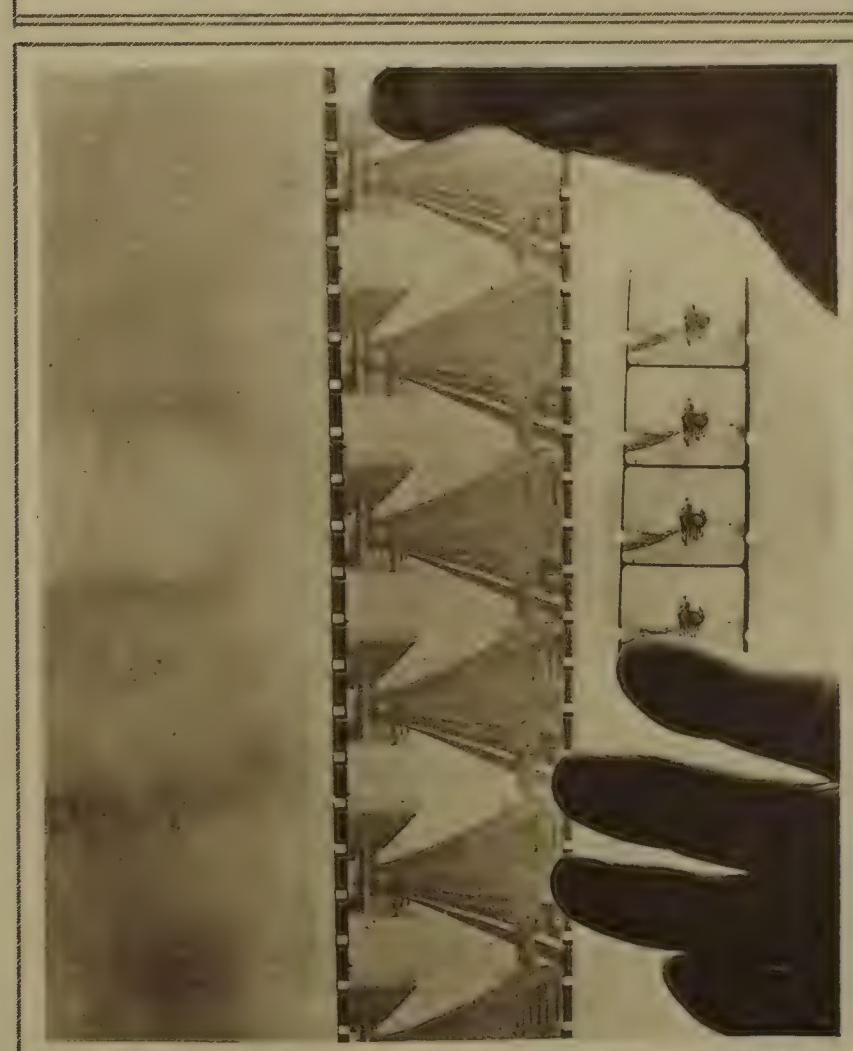
THE FIRST EXPERIMENT BY THE "FATHER" OF COMMERCIAL CINEMATOGRAPHY: ONE OF MR. FRIESE-GREENE'S ORIGINAL PAPER FILMS OF 1885.



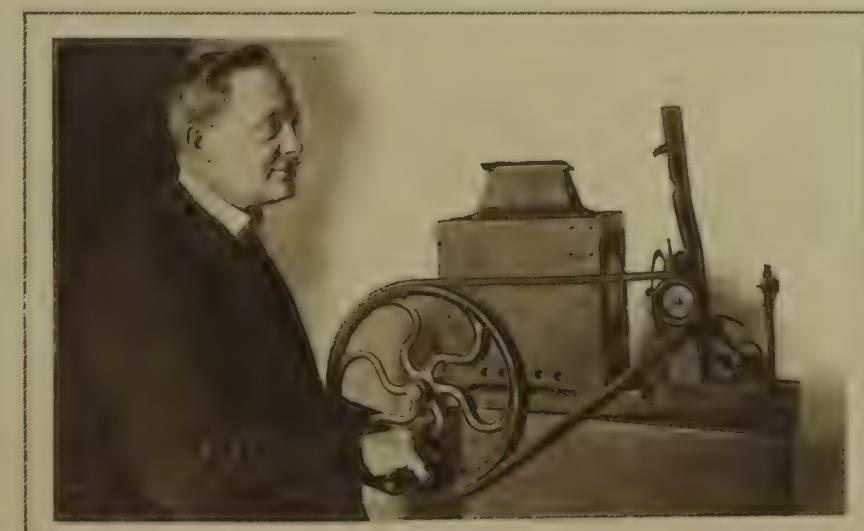
THE FIRST APPARATUS TO SHOW MOVING-PHOTOGRAPH PICTURES IN PUBLIC IN PARIS: LUMIÈRE'S "CINÉMATOGRAPE" OF 1895.



THE FIRST ELECTRICIAN TO USE LUMIÈRE'S ARC LAMP AND LANTERN IN PUBLIC: MR. MATT RAYMOND, SEEN AFTER TWENTY-SEVEN YEARS WITH HIS ORIGINAL APPARATUS.



TWO TYPES OF EARLY FILMS, FIRST TRIED EXPERIMENTALLY IN FRANCE IN 1895-6: MELIES' BROAD FILM AND THE NARROW FILM OF LUMIÈRE.



A VETERAN APPARATUS: THE ORIGINAL PROJECTOR OF 1896, USED BY MR. R. R. BEARD, PRODUCER OF THE FIRST AUTOMATIC REGULATOR.

The first photograph on this page shows the first paper film ever produced. It was made for one of the earliest experiments by the late Mr. Friese-Greene, in the course of his series of experiments in motion-picture photography, which earned him the credit of being the "father" of the cinematograph. The paper was dipped in hot castor-oil to make it transparent. Of the two lengths of early films seen above, the broad one, by Méliès, of Paris, measured 2½ inches wide; the narrow one, by Lumière, measured 1 inch wide. The first public motion-photography

exhibition shown with Lumière's original "Cinématographe" took place in June 1895, in Paris: the apparatus used on the memorable occasion appears here. It was at Trewey's exhibition at the Royal Polytechnic, Regent Street, in 1895, before the first audience in London to pay for admission, that Mr. Matt Raymond used Lumière's first Cinématographe, shown in the fourth photograph above, employing Lumière's original arc-lamp and lantern. The wheel and band in the automatic regulator of R. R. Beard is shown with the inventor's original apparatus.

# The Best of the Book

## THE NESTING OF ARCTIC BIRDS AND THEIR HABITS IN GENERAL; SPITSBERGEN OBSERVATIONS.\*

THE Spitsbergen Archipelago, which, with Franz Josef Land and the intermediate islands, is set as a dam against the southward flow of the great masses of the Polar pack, is without native inhabitants. It is within six hundred miles of the North Pole. It knows "the long and dreary Polar night of 114 days, with, in addition, 40 days when there is twilight at noon, and darkness during the remainder of the day." Yet it is not imperative that those working there or visiting should imitate those Russian hunters of not so long ago who found the winter so lethargical that they sought to dissipate their torpor by tying innumerable knots in ropes and then untying them!

There is wireless calculated to relieve boredom at the rate of about fourpence a word to Britain—possibly with the doubtful joy of unjammed "broadcasting" to come; for almost every mining concern in Spitsbergen has its own installation, and the Marconi operator at Cape Bohemian is able to hear the station at Bandoeing, in Java. "The distance is more than an earth's quadrant—namely, some 7,000 miles—for Java is 5 degrees of latitude south of the equator, and 105 degrees east of Greenwich. Another far-distant station which can be heard is the island of Oahu, belonging to the Sandwich group. Since that station is approximately 158 degrees longitude west from Greenwich, the electro-magnetic waves travel to Cape Bohemian almost directly over the Pole itself."

Given the proper mentality, however, Invention's artful aids will not be wanted. The varied bird life of the Archipelago will suffice as an interest. Of other life there is little; the "right" whale has been hunted to extinction; reindeer, generally supposed to have crossed the ice from Novaya Zemlya, travelling across the frozen Polar seas by way of Franz Josef Land, are scarce; the Polar bear and the walrus are rare and accidental visitors; seals are fairly numerous, and so is the fox—another migrant across the ice.

The birds, however, are plentiful. Mr. Seton Gordon deals with them expertly, sympathetically, and attractively in his book; the fruit of much patience. At times he found his observation and his photography easy, thanks to the fearlessness of his "sitters"; at others they claimed both time and cunning.

Take the case of the small congregation of little auks. "None save those who have tried it can realize the difficulty of approaching, with a camera, a group of nervous little birds on an almost perpendicular hillside covered with boulders which the slightest jerk dislodges. The forward motion in this type of stalking must be so slow and continuous that the birds do not realize the fact that one is moving at all. The camera is held ready, so the hands cannot be used as supports in an emergency, and as one progresses precariously from boulder to boulder—one's glance fixed apprehensively on the birds one is stalking—one lives in a momentary dread of dislodging a boulder, or even a stone, or making a sudden movement, when the whole stalk would be spoiled."

Nevertheless, these very little auks were worth the labour entailed, and Mr. Seton Gordon is able to note: "By this time all the eggs had hatched out, and the parents were frequently arriving with food from the sea. I now became aware of an interesting point, which I have not seen recorded elsewhere—namely, that the food (whether this was small fish or shrimps and prawns, it was impossible to tell) was not held visibly in the beak, as is the case with the razorbill, puffin, and guillemot, but was stowed away in either cheek, giving the bird a curious appearance."

In other instances, the birds used their wiles to escape their observer. A purple sandpiper was a considerable strategist. She was covering her eggs when Mr. Gordon approached. "After she was gently persuaded to leave she performed the most quaint antics, rolling herself over the ground in a confused

bundle of ruffled feathers, and screeching pitifully in her endeavour to decoy me from the vicinity of her eggs." A little later the cock took the hen's place on the eggs, and there were other tactics. "So tame was the cock purple sandpiper I could almost stroke him on the eggs. When I left the nest the sandpiper at once rose and preceded me, for immediately I moved his doubts as to my harmlessness returned. Feigning injury, and half-fluttering, half-dragging himself over the ground at a surprising rate, he accompanied me quite five hundred yards from the nest before ceasing his antics and flying quickly back to his eggs."

Further, in connection with a third brood of young purple sandpipers, Mr. Gordon recorded: "The bird not brooding the eggs or young will sham injury and feed unconcernedly alternately, even although the

He has curious habits also: one may be quoted. "It was about half-an-hour after I had entered the hideout that the cock rose from his nest and walked slowly away, throwing over his shoulder small gravel pebbles in the direction of the eggs as he went. His mate, approaching, did exactly the same thing, and then settled on the nest! I have seen a great black-backed gull bring a small stone to the neighbourhood of the nest, and once a ringed plover of my acquaintance brought to the nest a number of pebbles just after her family had hatched. Can there be any special significance in these apparently purposeless doings?"

The precautions of the pink-footed goose are of another kind. "On an inaccessible ledge, a gander stood. The cause of his boldness was soon apparent, for beside him, on her nest, sat his mate. She had made herself as inconspicuous as possible by stretching out her long neck and laying it flat on the ground."

Then turn to the barnacle geese. "During the closing days of October many barnacle geese (*branta leucopsis*) arrive on the Hebridean Islands and along the western shores of Scotland and Ireland. They are thus well known during the months of winter, but with the coming of May they take their departure north and for six months are lost to us. It was this mysterious disappearance that gave the geese their name 'barnacle,' for we read in the 'Herball or General Historie of Plantes,' published in 1636, that 'there are found in the north parts of Scotland and the islands adjacent, called Orchades, certaine trees whereon do grow certayne shells of a white colour, tending to russet, wherein are contained little living creatures; which shells in time of maturity doe open and out of them grow those little living things which falling into the water do become fowles, which we call Barnacles;

in the North of England, brant geese; and in Lancashire, tree geese.'

"Whence arose the extraordinary belief that geese were produced of barnacles it is hard to say, except that nothing was at that time discovered of the nesting of the barnacle goose, or of the life history of the barnacles proper, which are now known to have a free-swimming existence before they form shells and become attached to tidal rocks or ships' bottoms.

"Since these early days, the nesting haunts of this goose have been discovered in Greenland and Spitsbergen."

So to the eider. It is plentiful in Spitsbergen, but it is in peril. Although the eiders themselves are not shot at, the continuous robbing of the nests must in time affect the eider population. The Arctic fox is a deadly foe; but man is worse.

"The procedure of the egg-hunters seems to be to arrive off an island when the eiders are commencing to lay, and remain there for a week or so. They visit the many nests daily, removing all the eggs except one, which they leave in order to induce the duck to lay more. The down, or most of it, is also removed. No eggs, except those absolutely fresh, are of any use to them, and these are preserved and taken to Norway in thousands. Two magnificent specimens of Vikings we met on the Edinburgh Islands had on June 29 collected no fewer than fifteen thousand eggs of the eider, and were still gathering them daily in hundreds. The price obtained is about 4d. per egg. For uncleared eiderdown, as it arrives from Spitsbergen, the hunters have obtained lately 3 kroner per kilogram—roughly 1s. 7d. per pound."

In this and in other ways wild life is lessening. It is very well that an expert such as Mr. Seton Gordon should gather records in words and by photography while he may. His book does not attempt to describe the achievements of the recent Oxford University Expedition he accompanied as photographer. "My chapters," he writes, "are merely a narrative of my own personal observations and experiences." That is true; but it is over-modest. "Merely a narrative of personal observations and experiences" conveys no idea of the author's work. It will certainly find enthusiastic readers—and by no means only amongst knowledgeable bird-lovers.—E. H. G.



DEVOURING A WHALE IN GREEN HARBOUR, THE OFFICIAL WIRELESS STATION OF SPITSBERGEN: FULMAR PETRELS.

nest may be some distance off, and in no danger of discovery. But the shamming under these conditions is less realistic than when the nest has actually been found: it is half-hearted and with little anxiety in it!"

A very different degree of brain-power from that shown by the fulmar petrels! "A single white egg dropped on the bare ground was their hostage to fortune. In intelligence the fulmar does not rank high, and in some cases birds were brooding a small rounded stone under the delusion that it was the solitary egg which some mischance had taken from them." And that is by no means the only peculiarity of the fulmar. The Spitsbergen variety is an inscrutable bird. "He flies almost noiselessly and



BROODING HIS WIFE'S EGGS: A COCK TURNSTONE WHO WAS QUITE CONFIDING.

utters no cry: there is something uncanny about him, difficult to define. Martens, writing of him two hundred and fifty years ago, says: "They do not avoid a storm, as our Mews do, but take good and bad together. He is called the Malle Mucke, or Mad Gnat! His breast and legs only are to be eaten, they are tough and taste strong of Train oyl. When you will eat them you must hang them up by the legs that the Train oyl may run out of them, for two or three days, and that the wind may blow through them, and the frost pierce them also."

The turnstone—of the same order as the plovers and the same family as the oyster-catcher—is a good guard—a sentry on the tundra not to be surprised.

## BIRDS OF THE SNOWY WASTES: SPITZBERGEN ARCHIPELAGO NESTING.

PHOTOGRAPHS FROM "AMID SNOWY WASTES," BY COURTESY OF THE PUBLISHERS, MESSRS. CASSELL. (SEE ARTICLE OPPOSITE.)



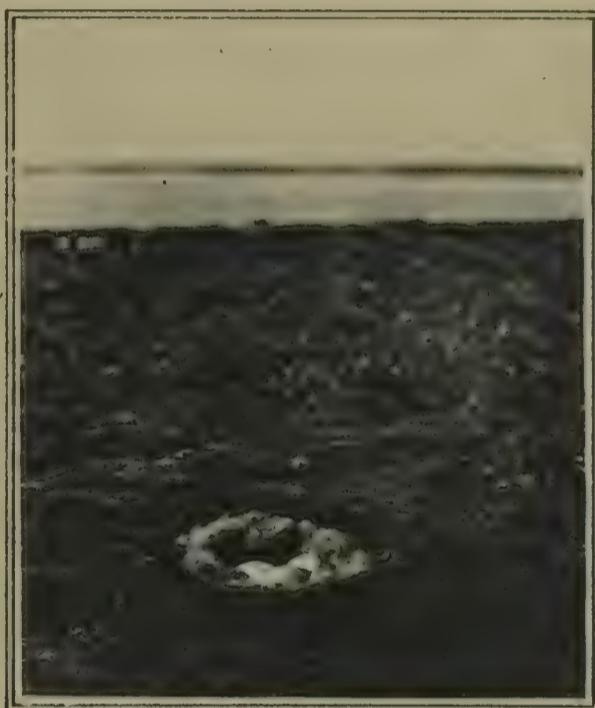
DISTRACTING THE ENEMY'S NOTICE FROM THE EGGS: A COCK PURPLE SANDPIPER FEIGNING INJURY (LEFT).



MUCH TROUBLED BY EGG-HUNTERS: AN EIDER-DUCK ON HER NEST—THE DRAKE BESIDE HER.



A BIRD THAT CANNOT STAND UPRIGHT, AND SITS ON ITS TARSUS: A FULMAR PETREL.



WITH DOWN SURROUNDING THE EGGS: THE NEST OF A BRENT GOOSE ON MOSS.



AFAR, THE MIDNIGHT SUN SHINING ON A GLACIER: NESTING GUILLEMOTS AND KITTIWAKES.



WITH A NEST OF SEAWEED—LAND VEGETATION NOT EXISTING: YOUNG GLAUCOUS GULLS ON MOFFEN ISLAND.

These pictures are reproduced from Mr. Seton Gordon's "Amid Snowy Wastes," a notice of which is given on the opposite page. With regard to certain photographs, the following notes will be of interest. The way in which the cock and hen purple sandpipers feign injury and otherwise behave in abnormal fashion, to draw intruders away from their nests and eggs, is dealt with in our article; and so is the collecting of the eider-duck's eggs and down. Of the fulmar petrel,



THE CENTRE BIRD WITH ITS CHEEKS DISTENDED WITH FOOD FOR THE YOUNG: LITTLE AUKS OF THE ARCHIPELAGO.

it is interesting to record that this bird, unlike the gulls, never stands, but sits on its tarsus, like the guillemot. The glaucous gulls of Moffen Island make nests of seaweed: there is no land vegetation. On the same island, eider-ducks were seen brooding on the shingle, on nests of their own down, resting on a patch of drift seaweed. The little auk was observed to stow food in either cheek; not to hold it visibly in the bill, as with the razor-bill, puffin, and guillemot.



### LACE-MAKERS OF BRUGES.

Lace-making is one of the staple industries of Belgium to-day; as it has been for centuries all over Flanders. An appreciable quantity, and some of the very finest lace, comes from the peasant cottage homes all over the country, and from the small houses of dwellers on the outskirts and within the towns. There, for generations, the industry has been carried on with a skill and craftsmanship that has been handed down from grandmother

to mother, and to daughter in turn, in not a few families. In Brussels itself, upwards of 130,000 women are employed on the manufacture; some in lace-factories of machine-made lace; and Bruges is also one of the most important producing centres. The thread used is made of the finest Hal Max, spun with the greatest care, and worked either with bobbins or with needles. The flowers and figures are sewn on a ground of tulle.

PHOTOGRAPH BY HORACE W. NICHOLLS.

# TO BE SAVED OR LOST IF THE BANK OF ENGLAND IS RECONSTRUCTED? HISTORIC SOANE ARCHITECTURE.

EXCLUSIVE TO "THE ILLUSTRATED LONDON NEWS," BY COURTESY OF MR. ARTHUR T. BOLTON,  
F.S.A., F.R.I.B.A., CURATOR OF THE SIR JOHN SOANE MUSEUM, WHERE THE ORIGINAL IS EXHIBITED.



*Top row, left to right: Part of the Treasury; The Consols Transfer Office; The Bullion Office; The 3-per-cent. Reduced-Annuity Office; The Vestibule from Princes Street. Middle row, left to right: New Bank Buildings; (right) North Front of the Bank as originally designed. Bottom row, left to right: Loggia and Governor's Court, Bank Buildings, Princes Street (now disappeared); A Corridor.*

AS DRAWN FOR THE ARCHITECT, SIR JOHN SOANE, R.A., BY J. M.  
AND THE INTERIOR OF

As stated in the issue of "The Illustrated London News" of July 29, the suggested reconstruction of the interior apartments of the Bank of England would entail the demolition of at least some of the historic apartments within the famous building. Views were given at the same time of the Bank exterior as at present, and of its future appearance, with towering central superstructure, should the present architectural scheme be adopted; which is not yet decided. Sir John Soane was not the original builder on the site; George Sampson and Sir Robert Taylor preceded him as architects to the Bank, and something of their work still remains. In Taylor and Sampson's period, the building was quite small, with St. Christopher-le-Stocks Church adjoining it. The church was, however, always a source of great anxiety to the Directors, as offering a convenient concealed "jumping-off" place for possible attempts by burglars on

GANDY, A.R.A.: SUNDRY VIEWS OF VARIOUS PARTS OF THE BANK  
SOME OF THE OFFICES.

the bullion in the vaults. Sir John Soane's plan of reconstruction involved the church being pulled down and its site incorporated within the "enceinte" of the Bank as he built it. The encircling blank outer wall of the Bank, which to most people is its best-remembered feature, was erected windowless by Sir John Soane at the Directors' special instance, simply for protective purposes. In the Gordon Riots, the mob had attacked the Bank, and the military had to protect it. Indeed, the memory of what might have happened then brought about the institution of the present Guards' picket which nightly takes up quarters within the Bank. Should the suggested scheme of internal reconstruction be carried out, among features to disappear will be the Rotunda, the Loggia, and the Princes Street entrance—some of the best of Sir John Soane's work. Sir John was appointed architect in 1788, and began rebuilding the present Bank a little later,

# PROPHETIC? "ARCHITECTURAL RUINS: A VISION"—OF THE BANK OF ENGLAND UNDER DEMOLITION.

EXCLUSIVE TO "THE ILLUSTRATED LONDON NEWS," BY COURTESY OF MR. ARTHUR T. BOLTON, F.S.A., F.R.I.B.A., CURATOR OF THE SIR JOHN SOANE MUSEUM, WHERE THE ORIGINAL IS EXHIBITED.



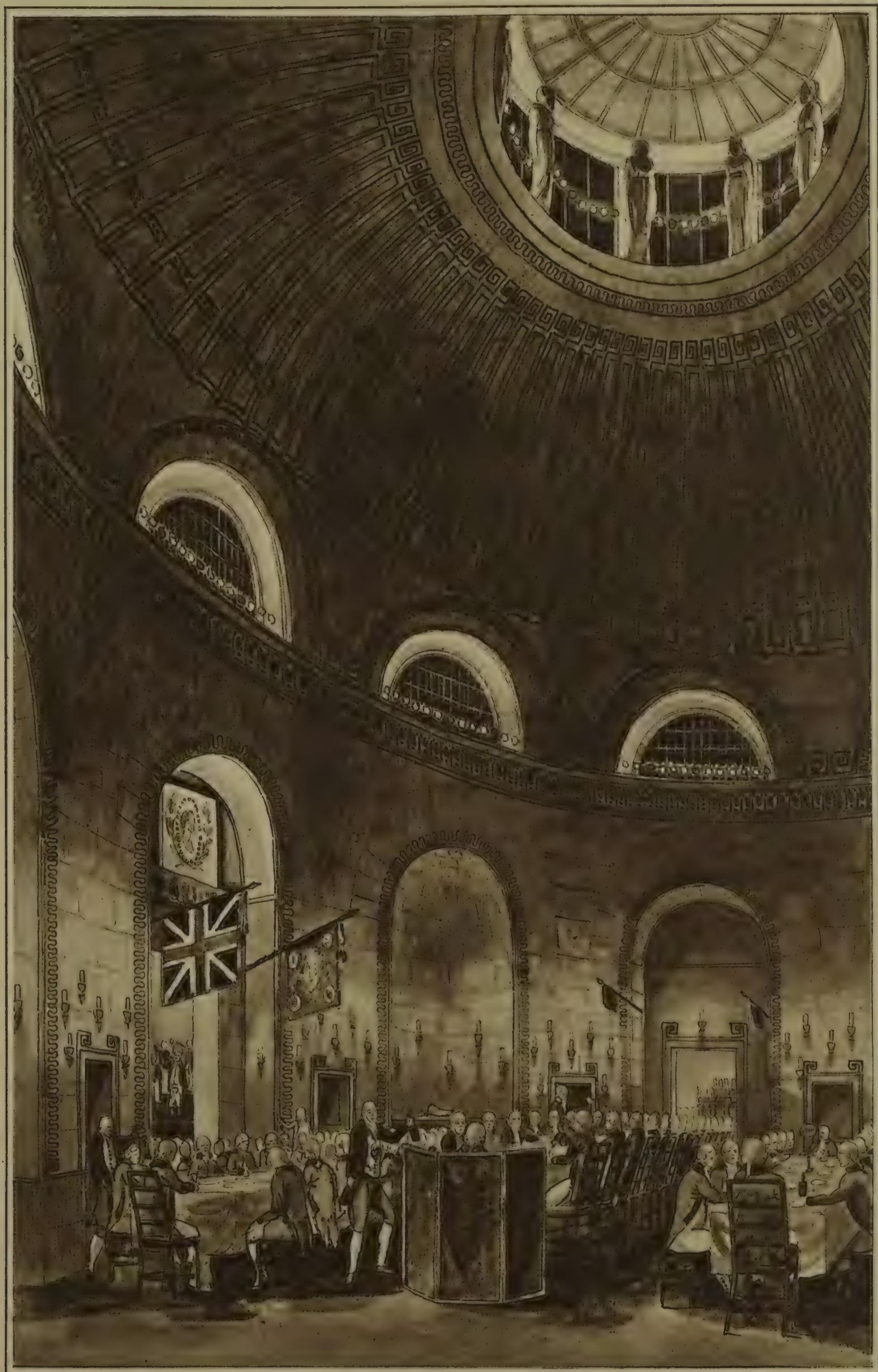
PICK AND SHOVEL AND THE BANK: THE ROTUNDA AND CONSOLS OFFICE—AS MACAULAY'S NEW ZEALANDER MIGHT HAVE SEEN THEM.

This imaginative picture was exhibited as a water colour in the Royal Academy of 1832, by Joseph Michael Gandy, A.R.A., an architectural draughtsman and architect (1771-1843), who executed many drawings and designs for Sir John Soane, some of which are now in the Soane Museum. It was exhibited under the title of

"Architectural Ruins: a Vision," and is a fine piece of work in accordance with the traditional eighteenth-century interest in the picturesque aspects of ancient buildings in ruin particularly, at that period, those of the relics of Rome. Incidentally, the picture shows something of the constructional solidity of Sir John Soane's architecture.

## HISTORY IN THE BANK ROTUNDA: IN ARMS AGAINST NAPOLEON.

EXCLUSIVE TO "THE ILLUSTRATED LONDON NEWS" BY COURTESY OF MR. ARTHUR T. BOLTON, F.S.A., F.R.I.B.A., CURATOR OF THE SIR JOHN SOANE MUSEUM, WHERE THE ORIGINAL IS EXHIBITED



THE MARTIAL BANK WHEN INVASION THREATENED: THE DINNER TO THE BANK VOLUNTEERS IN 1803.

The Rotunda, if the reconstruction takes place, will have to disappear. It was the original Stock Exchange. Many notable events has the great domed roof witnessed. In the old days, when dividend warrants had to be presented in person, holders came there on the specified dates from all over the country, and often used to crowd six or seven deep at the

counter. The celebrated dinner in the Rotunda (illustrated above) was given to the Bank Corps of Volunteers raised during the Napoleonic War. The original drawing is at the Soane Museum. Sir John Soane took a keen interest in the corps, and records his being at the dinner in his diary: "August 23, 1803. With the Bank Corps, 1st time."

## "A PLUMP LITTLE PERSON WITH BOBBED HAIR":

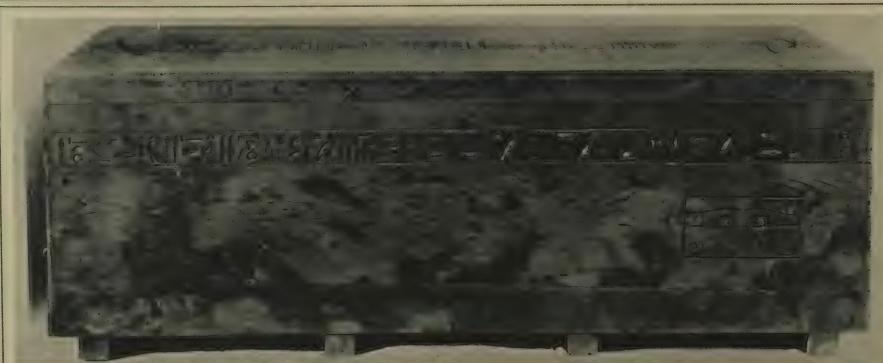
PHOTOGRAPHS BY COURTESY OF THE METROPOLITAN



SCULPTURE ON ONE SIDE OF THE SARCOPHAGUS OF AASHAIT: THE QUEEN'S "EYES" ON HER BALCONY (RIGHT); THE QUEEN WITH HER DOG UNDER HER CHAIR; AND DRINKING MILK FROM COWS BROUGHT BEFORE HER.



SCULPTURE ON THE OTHER SIDE OF THE SARCOPHAGUS: THE QUEEN VISITING HER FARM; SEEING THE SLAUGHTERING OF AN OX, AND PEASANTS CARRYING SACKS OF GRAIN INTO HER GRANARIES.



CONTAINING, IN A NUMMIFIED CARTONNAGE, THE BODY OF AASHAIT, AND A STATUETTE OF HER: THE WOODEN COFFIN OF AASHAIT—SHOWING THE QUEEN'S EYES (RIGHT).

The tomb of Queen Aashait, one of the wives of Mentuhotep II., was found during excavations, in 1921, undertaken by the Egyptian Exploration Expedition of the Metropolitan Museum of Art, New York, at the site of the Eleventh Dynasty Temple at Deir el Bahri, Thebes, and is a discovery of great interest and value. Writing of it in the Museum's "Bulletin," Mr. H. E. Winlock says: "Aashait . . . was an actual queen, albeit she had scarcely lived twenty-two or twenty-three years—a plump little person with bobbed hair done up in innumerable little plaits, upon whom the utmost was expended when she was buried in this Queens' Row. The artists who fashioned the magnificent sarcophagus of Kauit, now in Cairo—a piece of sculpture which has been taken as one of the classical examples of Middle Kingdom art ever since its discovery—made Aashait's sarcophagus as well. It is a masterpiece of the sculpture of a school that was still archaic, but of a technical skill rarely equalled. On the east side is a representation of the palace doorway with the balcony above, from which Aashait was supposed to look out upon the world through two graven eyes. Within the palace, all manner of good things are heaped up before her, while

## QUEEN AASHAIT, OF THE HARIM OF MENTUHOTEP II.

MUSEUM OF ART, NEW YORK.



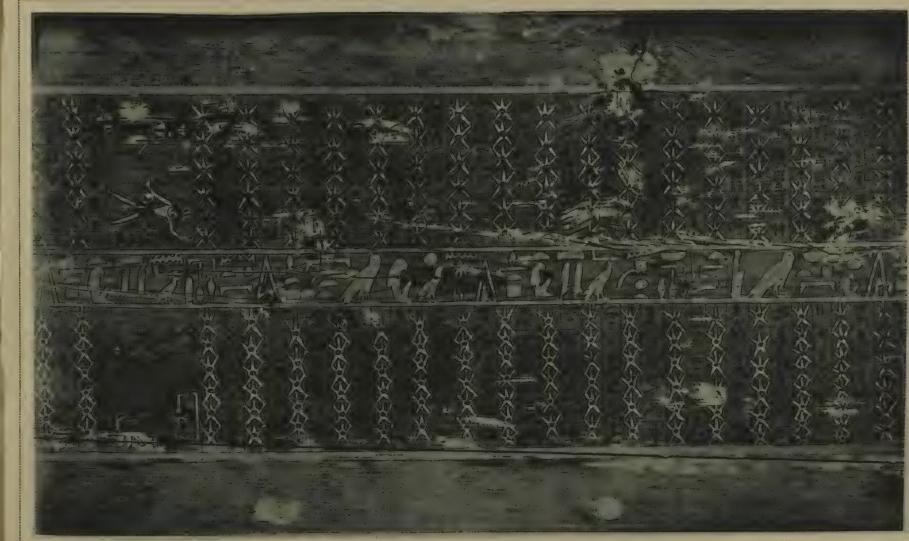
FOUND WITH THE BODY: THE STATUETTE OF QUEEN AASHAIT.



SEALING THE DOOR OF AASHAIT'S CHAMBER: A GREAT BLOCK OF LIMESTONE.



LOOKING INTO THE AASHAIT CHAMBER: THE SARCOPHAGUS WITH THE COFFIN OF KEMSIT (NOT QUEEN) ABOVE IT.



"OUR 'GREAT BEAR' MASQUERADE AS A LEG OF BEEF" (LEFT): THE ASTRONOMICAL ALMANAC ON THE INNER SIDE OF THE LID OF AASHAIT'S COFFIN.

she sits with her dog under her chair and a maid behind her, fanning her with a duck's wing. She drinks milk which the dairymen give her fresh from a pair of cows that are brought in with their calves, or she visits her farm where her steward superintends the peasants carrying sacks of grain into her granaries. Her maid gives her jars of sweet-smelling perfumes from the boxes in her closets, and her butchers slaughter an ox and heap a dinner-table high before her. . . . On the wooden coffin which stood inside the sarcophagus, the subjects of the decorations belong more to the mysterious realm of magic. Outside it is severely plain, with fine-grained wood relieved only by bands of gold along the edges, by deeply carved prayers, and once again the eyes which look out upon the world. Inside, all is of a weird brilliancy. The lid of the coffin is the sky, and on it is painted an astrological almanac in tabular form, giving the rising of the stars and constellations during the twelve hours of the night, and a long prayer to the beings of the firmament. Our 'Great Bear' we find masquerading as a leg of beef." Since the early discoveries of Belzoni, in Egypt, there can have been few more interesting "finds."

## BOOKS OF THE DAY

By J. D. SYMON.

ONCE in a blue moon, or seldom, the weekly round of reading brings a moment of pure joy. The books that come along in these days have certainly not failed in good passing entertainment, but there, for the most part, it ends. One reads, says, "H'm; very well, very well indeed," and goes on to the next in the bundle. Few, very few, compel a return; fewer still persuade the reader that here is something never to be lost sight of again, a book that is a permanent addition to literature, a new friend that will never grow old. Well, it has happened. The masterpiece is in our hands.

The publisher's note only half-encouraged me. It is not always wise to read these commercial allurements, which our American cousins describe with deadly accuracy as "blurb," surely the *mot juste*, if ever that was hit. In this case the "blurb" almost put me off, for it called the book "a sort of 'Windyridge.'" When, however, it added, "or 'Cranford,'" my spirits revived. I took the "Cranford" chance, and plunged. It was worth while.

The "Cranford" comparison may pass, but the new book is more in the vein of "Our Village." While it has a sense of character as strong as Mrs. Gaskell's, to that it adds a literary allusiveness as delicate as Miss Mitford's, and an even richer sympathy with nature and with living things. While it must take its place on the shelf with these, by right of kinship, it

the end Ezra with his old kitchen knife was left to carry on the unequal combat.

His efforts are stupendous, and, according to his official communiqués, nine barrow-loads of prisoners with their roots were captured in a single campaign. But nothing ever makes the least difference. A week after every plantain has been gassed, knifed, or harpooned, the tribe is as flourishing as ever. Write the plantain as one of the essentials of the garden. Like the Government or the measles, you have got to have it whether you like it or not.

The Shallowdale garden provides parables of politics and moral philosophy. "The territory of every robin has been as strictly delimited as that of any Balkan state, and with, I fancy, as many heart-burnings." Robins regard the owner of the garden as a particularly obnoxious sort of trespasser, but Ezra is

somehow in the scheme of things, probably a powerful force of Nature which a kindly Providence has called into being for the express purpose that wire-worms may be disinterred for the benefit of righteous persons who would otherwise be unable to come at them. . . . But me they regard as a landowner might be supposed to regard a rhinoceros in his home fields. I dig up no worms, and, unless involuntarily, I am no bait for edible insects.

The robins, however, look upon five starlings as "going with the property, *adscripti glebae*, or at least copy-holders holding under a custom of the manor whereof the memory of man runneth not to the contrary." There you have Mr. Temple's exquisite parody of feudal practice. And what of this?

The thrush has easements of turbary and vermiage which are never disputed; and the wagtail is quite obviously a shooting tenant who strictly observes the terms of his agreement and confines himself entirely to winged game.

The account of the cat is equally engaging. "You may know what the Prime Minister thinks of you. . . . you may think you know—but you do not—what the Vicar's coachman thinks of you. But never until the roses turn blue and the ash-buds red will you ever guess how the great goddess Pasht holds you in her inward mind."

And the dog called Crab! Mr. Temple expects you to know how that animal came by his name. He trusts, however, that your knowledge implies no Baconian leanings. That touch alone should indicate the sly, gentle, scholarly humour of the book, and send you to it with expectations that will not be disappointed. And if the stories of bird and beast and fish are delicious, no less charming are the sketches of human beings. Betty, "Miss Elizabeth," uncanny in her intimacy with all living things, her odd dignities and simplicities, her complete understanding with the pig, David, is a person to know. But you must go carefully. Like Miss Mitford's Lizzy, Betty was "most tenacious of the distinctions of rank," with an original difference. Betty's "Miss Elizabeth" cards add a new subtlety

to a little girl's delicate sense of the "thus far and no farther" attitude proper to those not of her inner circle. Until you were admitted, she handed you at every meeting a "Miss Elizabeth" card, "a broad hint not to fall into the familiarity of 'Betty' until permission had been duly given." Ezra never had a card offered to him. Could testimony to his worth go higher? "Shallowdale" is an ideal holiday book. It reminds me in many ways of "A Garden of Peace" by F. Littlemore, a book now some three years old. But that happy talk of Paterfamilias was a little artificial. Mr. Temple has the true Waltonian gift of being at once learned and perfectly natural. Nor is this a superficial resemblance. In his chapter "Among the Trout," he meets old Izaak on his own ground.

Recently an American writer, Mr. M. F. Egan, in a pleasant essay on "The Return to the Quiet Novel," remarked that during the war the English reader seemed inclined to return in despair to Miss Mitford's "Our Village." Mr. Egan, himself seeking "acres of comfortable quietness," took up Mr. Archibald Marshall and found a present-day

writer who gave rest to his soul, weary with the preachings of the New School. Mr. Egan may be inclined to revise that opinion when he reads Mr. Marshall's latest book, "BIG PETER" (Collins; 7s. 6d.), which has a sensational plot, condescending even to a murder, and yet somehow does not miss those soothing qualities which make this author's work such excellent recreation.

Three novels of the unquiet kind, but all claiming attention, have just come my way. One is Mr. Joseph Hergesheimer's "THE LAY ANTHONY" (Heinemann; 7s. 6d.), a close study of a young American ne'er-do-well, pure in body and soul, but a drifter. This was the author's first novel, and it declares its immaturity. In its hectic passions "The Lay Anthony" has a companion in "THE OUTSIDER," by Maurice Samuel (Constable; 7s. 6d.), where the hero is again young and American, but no St. Anthony. The scene is laid in Bohemian Paris, just after the war. Bohemia, London Bohemia this time, is to the fore, and rather luridly, in Mr. Stacy Aumonier's "HEARTBEAT" (Hutchinson; 7s. 6d.), the life history of a minor

THE FUNERAL OF SIR ROSS SMITH AT ADELAIDE: FLORAL WREATHS AND TRIBUTES LAID OUT AFTER THE INTERMENT.

Among those who sent tributes were the Governor-General, the Federal and State Governments, the Society of British Aircraft, and the Australian Aero Club. Numerous wreaths were sent by school-children.—[Photograph by Gordon Walker.]

is in no way imitative, for it has a distinct individuality, the reflection of that accomplished humanist, sportsman, naturalist, and shrewd observer of his kind, the ingenious author.

"SHALLOWDALE," by Michael Temple (Herbert Jenkins; 7s. 6d.), makes a notable addition to the literature of pure humour. Those who seek the loud guffaw will find nothing to satisfy them here; but people who appreciate the quintessence of quiet fun will be richly rewarded. The book is not a novel, but a series of sketches—one might almost call them essays—describing life in a northern dale, to which the author and his household came, "not as strangers or as those who, tired of the life of cities, seek in the country that repose which they so rarely find." They settled in Shallowdale in order to carry on certain family responsibilities which had somewhat unexpectedly descended upon them. In a very few touches the author puts the reader on easy and even intimate terms with the family, and then with the countryside of his adoption and its people, gentle and simple. Before he has finished his first chapter, we have made a new circle of friends.

There is Ezra the gardener, "in appearance unique, for he more exactly recalls the Walrus in 'Alice' than you would suppose a human creature could do." "He is the only human being I ever heard of who regularly takes jam in his tea"; by the potful, too. Ezra also eats acorns, "because he likes them, and not as a ceremony reminiscent of the Golden Age." In the garden Ezra is a wizard, but an autocrat. He listens to directions indulgently, even deferentially, and takes his own way. Everyone who tries to keep a garden will read with chastened emotion Mr. Temple's account of the futile war on plantains. The family, determined to be scientific, tried a succession of strange implements, all equally disappointing. In

the account of the cat is equally engaging. "You



WHERE A HEROIC AIRMAN WAS LAID TO REST: THE GRAVE OF SIR ROSS SMITH AT ADELAIDE: SOUTH AUSTRALIA.

The funeral of Sir Ross Smith, the famous airman, who met his death at Brooklands just before starting on his great world voyage, took place at Adelaide in June. The open grave is shown here, its sides hidden by palm leaves and flowers.

Photograph by Gordon Walker.

writer who gave rest to his soul, weary with the preachings of the New School. Mr. Egan may be inclined to revise that opinion when he reads Mr. Marshall's latest book, "BIG PETER" (Collins; 7s. 6d.), which has a sensational plot, condescending even to a murder, and yet somehow does not miss those soothing qualities which make this author's work such excellent recreation.



SIR ROSS SMITH'S COMPANION IN LIFE AND DEATH: THE BODY OF LIEUT. J. M. BENNETT LYING IN STATE AT MELBOURNE.

The funeral of Lieut. J. M. Bennett, Sir Ross Smith's proposed companion in his world flight, who shared his untimely fate, took place at Melbourne. The body is seen lying in state at the Federal Government House, immediately before the service.

Photograph by Adamson.

actress, daughter of a Chancellor of the Exchequer and a woman of the stage. It is a well-told but bitter study in heredity.

# "Three Castles"

## VIRGINIA CIGARETTES.

*The Cigarette with the Pedigree.*



PRINCESS POCAHONTAS daughter of the Mighty Indian Chief Powhatan "Emperour of Virginia" was a devoted friend of the earliest English Colonists whom she nobly rescued and protected. \* \* \* Until the time of her death in the good ship called "The George" at Gravesend in 1617 she played a noble part in helping forward the Settlement of Virginia by her care for those who thus early were engaged in Planting Tobacco in her Country. 300 years ago "the fertilitie of the soile and the temperature of the climate" proved ideal for the cultivation of Tobacco — centuries of continuous endeavour have made that old and famous Brand of the "Three Castles" as ideal as the land itself. \*



"There's no sweeter Tobacco comes from Virginia and no better Brand than the —  
**"THREE CASTLES"**  
 W.M. Thackeray      "The Virginians"  
 W.D. & H.O. Wills, Bristol & London, England.

# THE WORLD OF WOMEN.

HOLIDAYS are the uppermost subject in the minds of women, more insistent with them than with the other sex, because if a woman doesn't look well when she is on holiday, when will she do so? The smart set—if, indeed, there be a smart set now-a-days—does not speak of holidays, but of seasons. This is the Scotch one, which does not imply that there is no other season going on, only that the Scotch season is the chief preoccupation of the sporting people of the British Isles! There are seaside seasons, at home and abroad, shooting parties in many other places, and recuperating Spa parties; but the Scotch amusements include grouse-shooting, deer-stalking, salmon-angling, the great game of golf, and Highland games, gatherings, dances, and races. Consequently, quite a plan of campaign for it as to dress has to be thought out and got into being.

A growing percentage of our sex shoot grouse, and do it remarkably well; especially do women take part when the birds are driven, although in some instances, they shoot over dogs too. The latter is the strenuous side of the sport, but is also the more enjoyable. Essential features of shooting dress are a short well-cut light tweed skirt and smart woollen knitted stockings. Nothing else answers; silken hose are quite out of court on Scotch moors and hills, if I may mix a metaphor. Heather is a prickly plant, and when its bloom is falling it has a way of penetrating thin stockings and becoming strongly irritant. Men wear spats for shooting to protect their feet from this ill; women, as a rule, content themselves with substantial stockings which are protective and fill up their shoes properly. Boots are seldom worn for long tramps, as they are stiff, and apt to make feet uncomfortably hot. The point to be particular about, if walking the moors is in prospect, is width of tread, stoutness, lightness, and set of heel. One cannot acquire comfort for hard-worked feet cheaply. Experience proves that a fair price for foot-wear is truest economy.

I see that Mr. Gould, millionaire, whose marriage with Miss Alice Sinclair, an actress, caused a nine-days wonder, is over here from America, and means to

so fine a resistance to the Stuarts that the motto of "Stand fast, Craigellachie," is one honoured in the North. It was that of the regiment raised by the Seafields to uphold the Georgian cause, the men being enlisted in the district going by that name. There is a stand of arms in the big square entrance hall of the Castle that were used by this regiment. Above it are the sword, cuirass, and helmet of the 8th Earl of Seafield, who was an officer in the 1st Life Guards, and died unmarried in 1884. Highland second sight is confidently stated to have made the people aware of the young Earl's death directly it occurred, and before the telegraph could do so.

What Mr. and Mrs. Gould will do with themselves at Castle Grant, unless they are devoted to shooting and fishing, it is difficult to discover. The Castle is a gaunt, stark building with no woods about it. From the castellated rampart there is a magnificent view of many miles of moors, of the Spey winding its way through them, and of the Cairngorm mountain. There are some pretty and homelike rooms in the Castle, but it has an air of uncompromising austerity about it which is added to by stair and other carpeting in the Grant tartan (a rather highly coloured one), and by window curtains in the same tartan in grey and black; said to have been spun and woven by Caroline Countess of Seafield, mother of the 8th Earl, to whom he left all his estates in trust. The present Countess is in her seventeenth year, a pretty girl and a very well-educated one. She has several other Scottish titles. Her father, the 11th Earl, died of wounds received in action in the Great War.

The Queen spent part of last week at Weston Birt, Gloucestershire, as the guest of Sir George and Lady Holford. Sir George, one of the handsomest and nicest of men, is Lieut-Col. lately in command of a reserve battalion of the 1st Life Guards; he has now retired from the Army, which he had done previous to the war, but rejoined. He was long in the Household of King Edward, and accompanied the late Duke of Clarence and Avondale as Equerry on a tour through India in 1888-9; since then he has continuously been Equerry to

King Edward, Queen Alexandra, and Extra Equerry to King George. He was as a younger man an athlete and a fine runner, and has always been a good all-round sportsman and an enthusiast about growing orchids. His father was said to be the richest commoner of his time in England. He built Dorchester House, Park Lane, and collected many fine pictures which still hang there. The house was tenanted by the late Mr. Whitelaw Reid during his term as American Ambassador at our Court. During the war it was lent as a hospital for officers. Sir George married a daughter of the late Mr. Arthur Wilson, of Tranby Croft, then the widow of Mr. John Graham Menzies. Weston Birt is a fine big house, built in Tudor style by the late Mr. Stayner Holford, and surrounded by beautiful grounds.

Sir George's orchids, while still wonderful, are not so incomparable as they were, for many valuable plants were lost through shortage of fuel and labour during the war.

Knowing Bolton Abbey, it is amusing to read that it is "the Duke and Duchess of Devonshire's beautiful Yorkshire seat." The Abbey is beautiful, but, seeing that it is a ruin, would be rather a draughty seat. The present quarters of their Graces of Devonshire, where the King has been their guest, are a fine but quite unpretentious stone house built in the precincts of the Abbey and called by its name, or sometimes, Bolton Priory. It is fairly modern, very comfortable, and is really a shooting lodge, neither so large nor so elaborate

as many of those on shootings let in Scotland. Sport on the Duke's Yorkshire moors is excellent. They lie some miles from the house. Birds are more forward on them than on the moors

further north, and therefore afford better sport earlier in the season.

Pretty dainty washing shirts should always form part of a holiday outfit. Nothing is more refreshing



A PRETTY AND INEXPENSIVE TEA-FROCK.

Exceptionally graceful lines has this inexpensive tea-frock of turquoise-blue charmeuse and beige georgette, from Debenham's, Wigmore Street.

after a motor expedition, golfing, fishing, or shooting, than a change into a fresh, pretty shirt. For the convenience of the masses of admirers of Viyella there are such shirts, either ready for use or made to measure, either in plain cream colour or in new and charming stripes. They are ideal wear for holidays, being light, and, while free from the chilliness of cotton, they have the protectiveness of wool without its irritation or weight; the price is from a guinea. Naturally, there is a great demand for these shirts, which are replaced free if they shrink or fade. Should any difficulty be experienced, a line to William Hollins and Co., Viyella House, Newgate Street, E.C.1., will quickly smoothe it away.

The young heir to the Italian throne, who has been here on a visit, will be eighteen in September. He is an only son, and therefore a very precious possession. He is Prince of Piedmont, and those who met him at Cowes were delighted with his good looks and natural, bright, and fascinating manners. He is not tall, but very well made, and the verdict of one enthusiastic girl whom he chose as a partner was that he danced like an angel. Her experience of angelic partners is certainly even more limited than that of her royal ones!

The Hon. Mrs. Bernard Shaw, who was widowed last week by the sudden death of her husband, the Rev. Bernard Day Shaw, Vicar of the Church of the Annunciation, in Bryanston street, is the mother of Sir William Bass, whose father, the late Mr. Hamar Bass, M.P., was her first husband. She is a sister of Lord Bagot. Sir William Bass inherited his Baronetcy from his uncle, the late Lord Burton. He would not hear of his mother forgoing her jointure on her remarriage, and always proved a good son and stepson. His only sister is the wife of Captain Berkeley Levett. The Reverend Bernard Day Shaw was a fine, handsome man, and a devoted Churchman. He will be sadly missed.

A. E. L.



A GRACEFUL TEA-GOWN AND A BOUDOIR WRAP.

Turquoise-blue georgette and pale beige cord point lace compose the graceful tea-gown on the left, and banana-coloured georgette and marabout of the same tone the pretty boudoir wrap of the second figure. Both gowns are by Debenham's, Wigmore Street.

do the Scotch season at Castle Grant. To this end a staff of servants and stacks of luggage arrived at this old fortress castle, a stronghold, through the Jacobite struggles, of the Georgian Earls of Seafield, who made

# CORELLI

ITALY'S BEST VERMOUTH

"A Very Palatable Product."

(*The Lancet.*)

**Y**OU will agree that there is something in it when a journal of the standing of "The Lancet," after independent analysis, says, "This Vermouth consists of a matured wine, to which has been added certain vegetable extracts, mostly derived from the cinchona family. The analytical results are typical of a good Vermouth. Skilful blending of the

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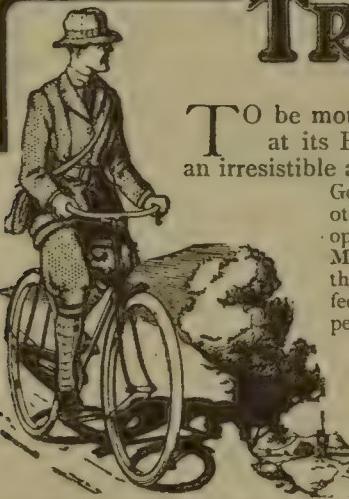
## TRIUMPH

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## SCIENCE JOTTINGS.

CONCERNING SHARKS.

JUST now there is an insistent demand for information of any kind about sharks. This demand was aroused by the somewhat mysterious circumstances surrounding the death of a bather at Hornsea during the last week in July. Both the

regarded as on the border line between the two, since, attaining a length of from five to six feet, it is by some called a shark, by others a dog-fish.

The tope is a very voracious fish, and hunts in packs. It has been suggested that the unfortunate bather at Hornsea met his death from an attack of one of these packs; but this is extremely unlikely. Yet a pack of the commoner piked dog-fish may well have torn and lacerated the body immediately after death. Sharks, however, of quite respectable proportions occasionally find a happy hunting-ground in our home waters. Happily, only on rare occasions the great blue shark, the dreaded man-eater, appears. So far, however, none but immature examples, six to ten feet long, have ever been taken. When fully adult, this species may attain a length of forty feet.

The porbeagle, the thresher (or fox-shark), and the basking shark are three other large and comparatively inoffensive species which occur with tolerable frequency in British waters. The porbeagle runs from three to eight feet in length, and may be distinguished by its long pointed teeth, and the keel on each side of the tail.

There can be no mistaking the thresher, owing to its extraordinary tail, which is of enormous length, and turns sharply upwards like a wand. When fully adult, it may attain to a length of as much as fifteen feet; but of this length half is represented by the tail.

The basking shark is the largest of our British sharks, reaching from thirty to thirty-five feet in length. But it is of a very gentle disposition, living only on minute crustacea. To this end its gill-bars are provided with innumerable long slender rods, to serve as strainers, like those of the herring and other bony fishes which live on similar food. It is to be found in considerable numbers every year off the west coast of Ireland, where it is regularly hunted for the sake of the oil to be obtained from its liver. It is called the basking shark from its habit of lying motionless at the surface of the sea.

If approached cautiously, it can easily be harpooned from a boat. This fishery is chiefly practised off Achill Island.

But the largest living shark is the whale shark, of the Indian and Pacific Oceans, which may attain to a length of as much as sixty feet. Of imposing size unquestionably, yet it was far exceeded by the great Charcharodon, which, to judge from the enormous size of its teeth, must have measured at least one hundred feet in length. In those far-off days when the Red Crag was being laid down, these giants were roaming about our seas. It is well for the Cornish fishermen that they are now extinct.

Years ago the skins of the smaller dog-fishes were much in demand for the sake of the skins, which furnished the "shagreen" used by furniture-polishers and for other purposes where to-day "sand-paper" is used. The flesh of these creatures was once despised; but it is now eaten with relish. One cannot understand the prejudice against the dog-fish as a food-fish, since the nearly related skates, or rays, are almost everywhere relished. W. P. PYCRAFT.



"THE GREAT CRICKETER—1848-1915": LORD'S NEW ENTRANCE GATES, ERECTED BY THE M.C.C. AND ADMIRERS, TO THE MEMORY OF DR. W. G. GRACE.

Whether there ever can be a cricket champion again who can take the place in the universal admiration of the country that Dr. William Gilbert Grace held is open to doubt. "The Doctor," or simply "W. G.," as every schoolboy of his day called the magnificent bearded giant who wielded the willow during the second half of Queen Victoria's reign, enjoyed a fame that is likely to last as long as cricket is played. No more fitting place for a memorial could be found than Lord's, the headquarters of the M.C.C., and where W. G. Grace achieved so many of his historic feats.

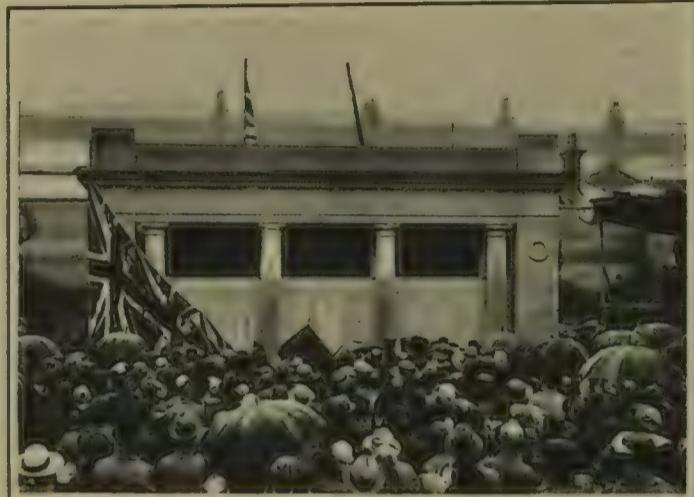
Photograph by J. G. Wells.

doctor and the coroner, who examined the body soon after its recovery, seem to have been convinced that the unfortunate man had been attacked by a "shark" or a "dog-fish," thereby implying some tangible difference between the two.

The opinion that such a difference exists is widespread. But, as a matter of fact, no hard-and-fast line can be drawn between the two. Strictly speaking, the term "shark" includes all fishes having a more or less cylindrical body, a gristly—as distinct from a bony—skeleton, gill-slits on the sides of the head in place of a single gill-cover, or "operculum," and a skin covered with small spiny denticles, or "shagreen," in place of overlapping scales. There are, of course, many other distinguishing characters, but these concern anatomists rather than the layman. The smaller members of this tribe are, by common consent, designated "dog-fish." The "tope," perhaps, may be

length of as much as fifteen feet; but of this length half is represented by the tail.

The basking shark is the largest of our British sharks, reaching from thirty to thirty-five feet in length. But it is of a very gentle disposition, living only on minute crustacea. To this end its gill-bars are provided with innumerable long slender rods, to serve as strainers, like those of the herring and other bony fishes which live on similar food. It is to be found in considerable numbers every year off the west coast of Ireland, where it is regularly hunted for the sake of the oil to be obtained from its liver. It is called the basking shark from its habit of lying motionless at the surface of the sea.



TO THE FALLEN AMONG 10,000 WHO JOINED UP: EARL HAIG UNVEILING THE GREAT CENTRAL RAILWAY CO.'S WAR MEMORIAL AT SHEFFIELD.

The August rain somewhat militated against the spectacular effect on the occasion of the unveiling by Earl Haig of the Great Central Railway Company's War Memorial at Sheffield, on August 9. As seen to the right, a canopy had to be erected over the dais. Lord Faringdon, the chairman of the company, stated that the memorial had been subscribed for by 3500 shareholders and servants of the company, and that in the war, "over 10,000 employees, representing 29·38 per cent. of the staff, responded to the country's call."—[Photograph by Topical.]

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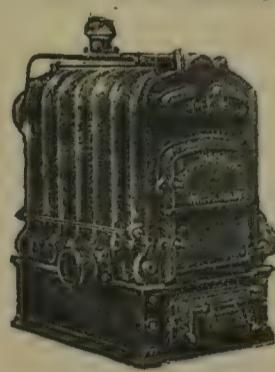
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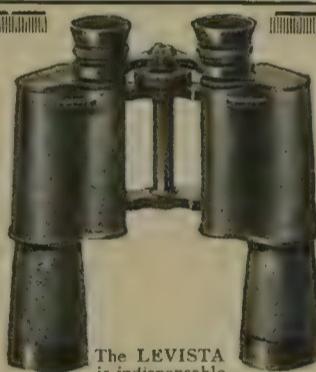
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"In October last I had Dunlop Cord Tyres fitted to my 25 h.p. Vauxhall car. I drove the car to the South of France, carrying a large amount of luggage and three adult passengers. I used the car almost every day for six months and came home via the High Alps. The journey was made in the worst of weather, but we arrived safely back in Devon with the same set of tyres with which we went away. The tyres are very little worn although the mileage is fully 6,000."



From S. F. EDGE, Esq., Ditchling, Sussex.

"I thought it only right to let you know how very successful the Dunlop Cord Tyres were which you supplied me with for my six cylinder A.C. car which was entered recently at Brooklands, and gained such a big series of records from 2 to 12 hours inclusive, averaging for 12 hours over 70 miles an hour. I believe they stand with the unique record of having run a greater distance at 70 miles an hour than any set of tyres in the world have ever done."

From H. G. POPE, Esq., Maidenhead.

"I used your Cord Tyres on my G.W.K. car in the Scottish Six Days Trial, and obtained the best possible award, a Gold Medal. The same set of tyres were used in the London-Land's End Trial, in which I attribute my successes to the excellent gripping properties of your tyres."

From FRANK SEARLE, Esq., Managing Director, Daimler Hire Ltd., London, S.W.7.

"I should like to put on record the really wonderful results we are getting with your Dunlop Cord Tyres. Considering that our fleet consists of 250 30 h.p. landauettes and our mileage in the summer approaches five hundred thousand miles a month (all of which is done on Dunlops) we are in a position to appreciate good value for money in tyres."

From a User at Alderley Edge, Cheshire.

"In May, 1921, I purchased a six cylinder Armstrong-Siddeley car fitted with your Cord Tyres. I have done exactly 10,000 miles running, and have had no trouble whatsoever, no punctures or bursts, and the tyres still look good for two or three thousand more miles."

From R. G. JACKSON, Esq., Maidenhead.

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From W. MORRISON, Esq., Loch Assynt.

"I am glad to say that your Magnum Cords are really good and I am having splendid service out of them on Albion and Ford cars."

From A. R. HUNTER, Esq., Worksop.

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From P. J. CAFFYN, Esq.,  
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"I am still driving on the original four Dunlop Cords, although I have now exceeded 9,000 miles. Three of these tyres have not been re-inflated since fitted."

From W. H. BOWATER, Esq., Birmingham.

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" "	18114	"	15,096 "
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" "	18062	"	17,697 "

I have a careful record kept of all my tyres, and if you would like to verify the mileage, I shall be very pleased for you to do so."

From JAMES FAIRLIE, Esq.,  
Falkirk.

"I have on my Moon car two Dunlop Cord Tyres which have reached the 14,000 mile mark and are still going strong... two others have done over 5,000 each and look quite fresh."



## HOW THE "NO-TROUBLE" TYRE JUSTIFIES ITS NAME

## THE PLAYHOUSES.

## "THE LIMPET," AT THE KINGSWAY.

THE "limpet" of Messrs. Vernon Woodhouse and Victor MacClure's amusing comedy, now presented at the Kingsway, imagines himself a popular person, whereas his loud manners, his aggressively cheerful egoism, his incapacity for seeing when he and his babble are not wanted, make him a torment to companions not of his type. On the strength of his having effected a rescue from drowning, this middle-aged vulgarian, so well-meaning but so intolerable, has planted himself on a peace-loving country-house party, and there seems no way of repressing or silencing him; certainly the task is beyond the powers of his flustered, feather-brained hostess. The man has his good side, shown in his affection for a daughter as sensitive as he is obtuse, and through her comes release for his victims. With this girl, whom all like at sight, the son of the house falls in love, and with this love affair to help him, one of the party is able to tell the "limpet" some home truths. Richly serio-comic, however, as is the situation in which enlightenment as to the way in which he strikes others dawns upon the bore, the playwrights in their original draft inflicted the shock on him rather too brutally, too little in keeping with the gentlemen of his earlier treatment, and they have been well advised since the first night of the play in toning down its harsher features. Anyhow, the scene permits of a remarkably fine piece of acting on the part of Mr. Stanley Turnbull in the title rôle. The note of startled dismay which the actor gets into the "limpet's" voice when he receives the unpalatable truth, and the look of collapse which is given him, of being all crumpled up, as though the bladder of his conceit had been pricked, are at once droll and appealing. The figure of fun becomes a human being, thanks to Mr. Turnbull's art; you are made to feel sorry for him, he is so obviously hurt. That moment would suffice to make amends for any farcical extravagances in the piece, even were there not, besides, some pretty and natural love-scenes, played by Miss Phyllis Shannaw

and Mr. Edward Combermere both prettily and naturally.

## "SNAP." AT THE VAUDEVILLE.

There seems no reason why the new Vaudeville revue, "Snap," should not prove as big a success as "Pot Luck." Mr. Ronald Jeans and his associates have devised plenty of amusing scenes, and full scope is found in them for the dolorous humour of Mr. A. W. Baskcomb. As a street singer rendering the most melancholy and dismal of ballads, as a suburban old

occurs in a sketch which is a skit on newspaper insurance schemes. In this, styled "Accidents Will Happen," the comedian figures as a badgered working man whose family want him to get his leg broken, so that they may spend a holiday on the proceeds of his insurance claim, and Mr. Baskcomb makes the episode a "scream" from start to finish. But prime support though he is, of the revue, it is not a one-man entertainment. Miss Cecily Debenham is consistently vivacious. Miss Clarice Mayne has a succession of tuneful songs, one of which, "All the Year Blues," permits of a parade of delightful frocks picturing the months of the year. Mr. Roy Royston gets one or two chances, and the chorus works with feverish zest.

The English Jersey Cattle Society, 19, Bloomsbury Square, are holding a Show and Sale on September 19 next, at the premises of the Pedigree Stock Sales Company, at Slough. Every animal, apart from being entered in the E.J.H.B., has to pass the tuberculin test, and be certified as sound in every respect by a qualified M.R.C.V.S. This should be a very fine opportunity for buyers of Jerseys wanting to purchase animals, and also for sellers, as the Society are offering £120 in prizes.

Certain of the London local authorities seem to be conducting a campaign against the noise made by motor horns and other warning signals. While quite in sympathy with the objects of this campaign, it may be pointed out that it is largely owing to our defective system of traffic control that it is necessary to use these signals at all in London. If all slow-moving traffic kept well in to the left; if all road crossings were properly marked to indicate which carries the prior right of way; if there were sufficient subways for pedestrians to cross the road by, and if crossing were not allowed except at indicated points, there would be no need to warn the unwary and the careless by ceaseless blasts of a sound-signal which the motorist himself dislikes as much as anybody. But this is a counsel of perfection. Still, it must be kept in mind that it is

not the motorist who is at fault, but the scheme of traffic generally, and the law which compels him to give "audible warning of his approach."

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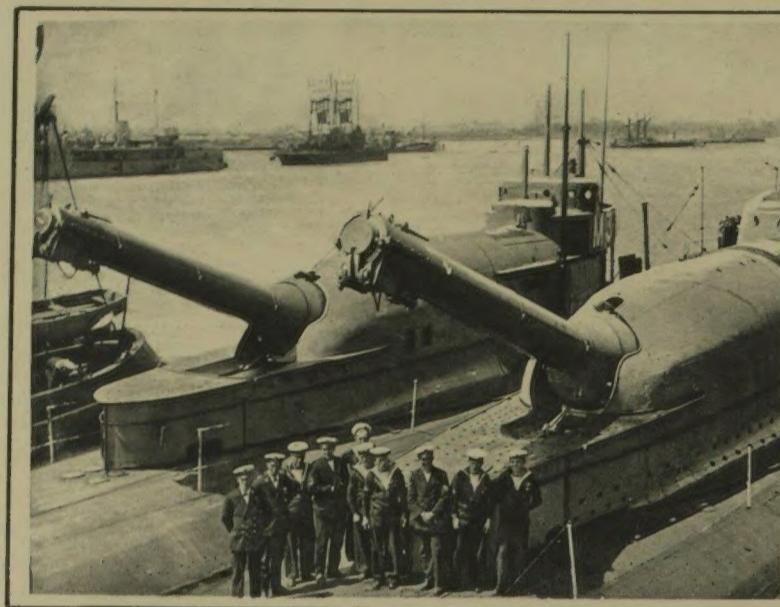
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lady who cannot live up to her daughter's high-brow aspirations, as lion comique, he keeps the ball of fun sufficiently rolling; but his happiest effort, perhaps,

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Travelling by land, sea or air, need cause no terrors—  
take Mothersill's Seasick remedy with you—it is guaranteed to prevent and cure sea-sickness, train-sickness or air-sickness, or money refunded. It has been officially adopted by all the leading Steamship Companies.  
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The only Guaranteed Seasick cure in the World.

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Leaving 3rd November.  
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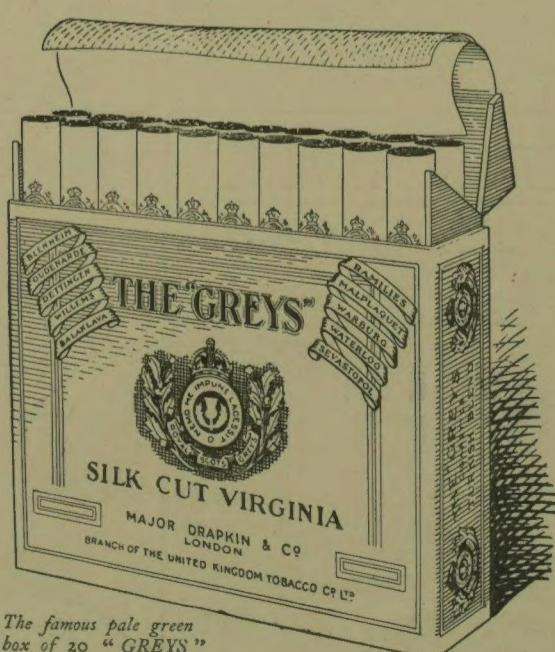
We moderns are more fortunate. The "GREYS" are always at command to comfort, to encourage and to please.

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The BIG Cigarette with the Choice Flavour  
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